British Art Network Register of Expertise

Individual entries on the register can be easily accessed using the links to people on the right hand side.

Alternatively please press ‘CTRL-F’ on a PC or ‘command-F’ on a Mac to search the register using key terms.

The following lists of key terms may be of use:

Period	Medium	Genre	
16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Miniatures; Painting; Pastel; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Tapestries & textiles; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival; Group X;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;

Should you wish to print the register please note that it is formatted for landscape A3 paper.

Katy Ackrill	Museum Assistant, Swindon Museum and Art Gallery
Kate Anderson	Senior Curator, National Galleries Scotland
Rina Arya	Reader in Visual Communication, University of Wolverhampton
Katy Barrett	University of Cambridge and Royal Museums Greenwich
James Beighton	Senior Curator, mima
Sara Bevan	Curator, Imperial War Museum London
Dr Christina Bradstreet	Director of Career Services, Sotheby's Institute of Art
Claire Brenard	Curator, Imperial War Museum London
Kate Brindley	Director, mima
Scott Thomas Buckle	Independent Art Historian
Mary Bustin	Conservator
Dr Ana Carden-Coyne	Centre for the Cultural History of War, University of Manchester
Valeria Carullo	Curator, The Robert Elwall Photographs Collection, RIBA
Julia Carver	Collections Officer, Visual Art, Bristol Museum and Art Gallery
Amy Concannon	Assistant Curator 1790-1850, Tate Britain
Chantal Condron	Curator, Government Art Collection
Alix Collingwood	Curator, mima
Alfredo Cramerotti	Director, MOSTYN
Tim Craven	Lead Curator (Art), Southampton City Art Gallery
Sophie Cummings	Curator, Swindon Museum and Art Gallery
Ellie Dawkins	Documentation Officer, Glynn Vivian Art Gallery
Maria Devaney	Senior Curator, Perth Museum & Art Gallery, Perth & Kinross Council
Brett Dolman	Curator of Collections, Hampton Court Palace, Historic Royal Palaces
Martina Droth	Head of Research and Curator of Sculpture, Yale Center for British Art
Kirstine Brander Dunthorne	Glynn Vivian Art Gallery
Karen Eslea	Head of Learning, Turner Contemporary
Neil Firth	Director, The Pier Arts Centre
Elizabeth Fisher	Curator, Kettle’s Yard
Hilary Floe	Ruskin School of Fine Art and Drawing, University of Oxford
Dr Rachel Flynn	Exhibitions & Collections Coordinator, Dimbola Museum & Galleries (Julia Margaret Cameron Trust)
Susan Foister	Deputy Director and Director of Collections, National Gallery
Dr Jenny Gaschke	Collections Officer (Curator) of Fine Art, Bristol Museum and Art Gallery
Alexandra Gent	Paintings Conservator, The Wallace Collection
Elizabeth Gilmore	Director, Jerwood Gallery, Hastings
Helen Gorrill	PhD Candidate, CSAD, Coventry University
Charlotte Gould	Lecturer, Université Sorbonne Nouvelle, PARIS 3
Aysegul Guchan	Assistant Professor, Yeditepe University, Istanbul, Turkey
Katharina Günther	Independent Art Historian
Lydia Hamlett	Leverhulme Early Career Fellow
Martin Hammer	Professor of History and Philosophy of Art, University of Kent
Colin Harrison	Senior Assistant Keeper, Ashmolean Museum, University of Oxford
Elizabeth Heath	Assistant Curator (Research) and PhD CDA Candidate, National Portrait Gallery
Nadia Hebson	Artist and Lecturer, Newcastle University

Gill Hedley	
Dr Brian Hinton	Chairman & Curator, Dimbola Museum & Galleries (Julia Margaret Cameron Trust)
Katie Herrington	Postdoctoral Researcher and Network Facilitator, University of York
Nicky Hodge	Curator of Information and Research, Government Art Collection
Martin Hopkinson	
Victoria Howarth	Jerwood Gallery, Hastings
Carol Jacobi	Curator , British Art 1850 – 1915, Tate Britain
Susan Jenkins	Senior Curator, English Heritage
Peter Jones	Associate Lecturer, Faculty of Creative Industries, Southampton Solent University
Dr. Claire Jones	Independent art historian and curator
Lesley Kerman	Artist
Dr Lucinda Lax	Senior Curator, Eighteenth-Century Collections, Scottish National Portrait Gallery
Dr Laura MacCulloch	Royal Holloway, University of London
Karen MacKinnon	Exhibitions Curator, Glynn Vivian Art Gallery
Francis Marshall	Senior Curator of Art, Museum of London
Sarah Martin	Head of Exhibitions, Turner Contemporary
Simon Martin	Head of Curatorial Services, Pallant House Gallery
Anne Massey	Research Degrees Director, Middlesex University
Jennifer Melville	Lead Curator (Art), Aberdeen Art Gallery
Rebecca Milner	Curator, Manchester Art Gallery
Amy Mountney	Artist, Curator, Writer: Visual Arts Development
Melissa Munro	Derek Williams Curator of Modern and Contemporary Art, National Museum Wales
Felicity Myrone	Lead Curator, Western Prints and Drawings, The British Library
Martin Myrone	Lead Curator, pre-1800 British Art, Tate Britain
Marguerite Nugent	Head of Curatorial Services, Wolverhampton Art Gallery
Frédéric Ogée	Professor of English Studies, Vice President International Affairs, Université Paris Diderot
Kathleen Palmer	Head of Art, Department of Collections, Imperial War Museum London
Andrew Parkinson	Curator, The Pier Arts Centre
Christiana Payne	Professor of Art History, Oxford Brookes University
Helen Pheby	Curator, Yorkshire Sculpture Park
Dr Barry Plummer	Swansea Metropolitan University and Glynn Vivian Art Gallery
Marcus Risdell	Curator, Garrick Club
Emma Roodhouse	Art Curator, Colchester & Ipswich Museum Service
Luisa Santos	Humboldt University (PhD) and FCT – Fundação para a Ciência e Tecnologia (PhD scholarship)
Scott Thomas Buckle	Independent Scholar
Jane Sellars	Curator of Art, The Mercer Art Gallery
Dr Samuel Shaw	Yale Center for British Art
Kirsten Simister	Curator of Art, Ferens Art Gallery
Colin Simpson	Principle Exhibitions Officer, Wirral Museums Service
Richard Slocombe	Senior Curator, Art, Imperial War Museums
Alison Smith	Lead Curator -British Art to 1900, Tate Britain
Sonia Solicari	Principle Curator, Guildhall Art Gallery
Jenni Spencer-Davies	Curator, Glynn Vivian Art Gallery
Dr Greg Sullivan	Curator 1750 - 1830, British Art, Tate Britain

Dr Angela Summerfield	Independent art historian and curator
Sarah Thomas	Birkbeck, University of London
Zoe Thomas	Phd Candidate, Royal Holloway, University of London
Melanie Vanderbrouck	Curator of Art, Royal Museums Greenwich
Bernard Vere	Lecturer in Modern Art, Sotheby's Institute of Art, London
Leon Wainwright	The Open University
Tim Wilcox	Principal Curator, Exhibitions, Manchester Art Gallery
Hannah Williamson	Curator, Manchester Art Gallery
Sally Woodcock	Kerr Institute, University of Cambridge
Amina Wright	Senior Curator, The Holburne Museum

Name & Contact Details	Areas of Interest/ Research				Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work
	Period	Medium	Genre				
Katy Ackrill Katie.ackrill[at]hotmail.co.uk Museum Assistant Swindon Museum and Art Gallery Bath Road Swindon SN1 4BA	20th century 1900-1945 British art; 20th century post-1945 British art	Drawing; Decorative/ applied arts; Painting; Pastel; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Gender; Sexuality;; Bloomsbury; Camden Town Group; Euston Road School; Modernism; New English Art Club;	Pop Art; Pre-Raphaelitism; St Ives School; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Women artists; Art institutions; Art education; Art criticism; Art theory;			I am currently writing my dissertation (MA) on the feminist art criticism of Rozsika Parker. This work has involved a substantial investigation into feminist art in Britain and the London art world in the 1970s. At Swindon Museum and Art Gallery I have assisted the curator with two art exhibitions 'About Face' and 'Action'. I have also taken a keen interest in Swindon's collection of British Studio Ceramics.
Kate Anderson Kanderson[at] nationalgalleries.org Senior Curator National Galleries of Scotland Scottish National Portrait Gallery 1 Queen Street, Edinburgh, EH2 1JD 0131 6242405	16th and 17th century British art; Early 18th century British art;	Costume; Documents; Drawing; Decorative/ applied arts; Miniatures; Painting; Prints and printmaking; Sculpture; Works on paper;	Portraiture; History painting; Scottish Art; regionalism; Gender;	Patronage & Collecting; Royal patronage; Country Houses; Learning and participation;	The Scottish Connection: John Michael Wright and the development of portrait painting in Scotland, 1660 – 1700', *Journal of the Scottish Society for Art History*, Autumn 2014 *A Companion Guide to the Scottish National Portrait Gallery*, (contributor) National Galleries of Scotland, 2014 *Silver: The Aberdeen Story*, Aberdeen Art Gallery & Museums, 2012	*John Erskine, 6th Earl of Mar and the 1715 Jacobite Rising*, forthcoming 2015 (SNPG) *Minette: The Life and Letters of Henriette Anne Stuart* 2013 (SNPG), *Silver: The Aberdeen Story 2012 (Aberdeen Art Gallery)*	Senior Curator at the SNPG with responsibility for the 16th and 17th century collections which encompass paintings, miniatures, works on paper, sculpture and medals. Research interests lie in the areas of Scottish and European visual and material culture of the early modern period. Current research for forthcoming exhibitions includes *John Erskine, 6th Earl of Mar and the Jacobite Rising of 1715*, 2015(SNPG) and *The Tweeddales: Power, Politics and Portraits*, 2016 (SNPG). Other areas of research include The Art Collection of James Hamilton, 1st Duke of Hamilton, The Life and Visual Representations of James VI & I, Costume and Jewellery of the early modern period.
Rina Arya r.arya[at]wlv.ac.uk Reader in Visual Communication University of Wolverhampton 07921 392525	20th century post-1945 British art	Books; Documents; Installation; Painting; Performance; Sculpture; Video	Race; Gender; Sexuality; Aesthetic movement; Conceptual art;	Modernism; Performance art; Pop Art; Popular Art; Surrealism; War Art; Women artists; Art criticism; Art theory	*Abjection and Representation: An Exploration of Abjection in the Visual Arts, Film and Literature*, Palgrave Macmillan, 2014. *Contemplations of the Spiritual in Contemporary Art*, Peter Lang, March 2013. *Francis Bacon: Painting in a Godless World*, Lund Humphries, 2012. *Chila Kumari Burman: Shakti, Sexuality and Bindi girls*, KT Press, 2012. *Francis Bacon: Critical and Theoretical Perspectives*, Peter Lang, 2012.		I have published extensively on various topics concerning Francis Bacon including constructions of homosexuality in his work; the influence of various thinkers including Bataille and Bergson, the use of religious images in Bacon's work. Current research includes abjection in the visual arts and Black art in Britain.

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Katy Barrett kleb2[at]cam.ac.uk University of Cambridge and Royal Museums Greenwich	16th and 17th century British art; 18th century British art;	Books; Documents; Drawing; Decorative/ applied arts; Painting; Prints & printmaking; Works on paper;	Portraiture; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Empire; Race; Gender; Sexuality;	Neoclassicm; Romanticism; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Learning & participation;	'An Argument in Paint: Reynolds and Garrick between Tragedy and Comedy', *Visual Culture in Britain*, (13.3), 2012		Consideration of 18th-century views of science as a space of contested visual, mental and social authority through the works of William Hogarth and related ephemera.
James Beighton james_beighton[at]middlesbrough.gov.uk Senior Curator mima Centre Square Middlesbrough TA1 2AZ	20th century 1900-1945 British art; 20th century post-1945 British art;	Documents; Decorative/ applied arts; Sculpture;	History painting; Regionalism; Amateur artists;	Modernism; St Ives School; Patronage & collecting;		Forthcoming: William Tillyer St Ives International Wendy Ramshaw Art and Industry *Tracing the century: Drawing as a catalyst for change*, 2013 Julian Stair, *Quietus: The vessel, death and the human body*, 2012 *To remind: works of memory and monument* (mima collection), 2012 Richard Forster, *Fast & Slow time*, 2011 *The Modern Jewel: In time and the mind of others* (part of museumaker), 2011 *One place to call home*, 2009-2010	mima's collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century.
Sara Bevan sbevan[at]iwm.org.uk Curator Imperial War Museum London Lambeth Road London SE1 6HZ 020 7416 5228	Main: Contemporary British art; Also: 20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Installation; Painting; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Monuments/ tomb sculpture; Welsh Art; Empire; Race; Gender; Conceptual art;	Modernism; Performance art; War Art; Women artists; Patronage & collecting; Art institutions; Art theory; Art & science;	'Conflict in Contemporary Art', *Despatches Magazine*, Winter 2011 Assisted with *Women War Artists* by Kathleen Palmer, 2011, Tate Publishing, London 'The Trial of Adolf Eichmann' , *Despatches Magazine*, Winter 2009 Contributor to *Art from the First World War*, 2008, Imperial War Museum London	*Loss*, Golden Thread Gallery, Belfast, 2012 *Ori Gersht: This Storm is What we Call Progress*, Imperial War Museum London, 2012 *Re-enactors; Jim Naughten*, Imperial War Museum London, 2011-2012 *Night Visions*, Imperial War Museum London, 2010-2011 Assistant Curator: *Women War Artists*, Imperial War Museum London, 2011 Assistant Curator: *Witness: Women War Artists*, Imperial War Museum North, 2009	Research interest in Contemporary Art that explores the relationship between conflict and technology, alongside interest in photography, history and memory. Current projects: Curating an exhibition for Imperial War Museum North, Oct 2013 [title TBC], exploring artists' approaches to war and conflict since the Gulf War, with a particular focus on the relationship of this work to the media response to conflict. Ongoing: Curating a new programme of contemporary art and photography at Imperial War Museum London, *IWM Contemporary*; opening with Omer Fast, *5000 Feet is the Best* in July 2013. Ongoing: Contemporary collection development, acquisitions and collecting strategy.

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Dr. Christina Bradstreet c.bradstreet[at]sothebyinstitute.com Sotheby's Institute of Art	19th century British art;	Painting; Visual culture;	The Senses in Art; Gender; Sexuality; Aesthetic movement; Edwardian Art;	Pre-Raphaelitism; Victorian Art;	'Wicked with Roses: Floral Femininity and the Erotics of Scent', *Nineteenth-Century Art Worldwide*		Monograph near completion as of Sept. 2013 with draft title: *Scented Visions: Smell in Nineteenth-Century Art.*
Claire Brenard cbrenard[at]iwm.org.uk Curator Imperial War Museum London Lambeth Road London SE1 6HZ 020 7091 3028	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Drawing; Painting; Pastel; Photography; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Conceptual art; Constructivism;	Modernism; Neo-Romanticism; St Ives School; Scottish Colourists; Surrealism; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory; Conservation/ technical art history; Learning & participation;	'Last chance to see People's War', *Despatches Magazine*, 2012 'Lucian Freud – Last Chance to See / Must-See', *160grams.com*, 2012 'Millbank House – Guide to the Art and Design' booklet for House of Lords, 2012	Curated display of contemporary photographs by Desiree Pfeiffer in House of Lords visitor entrance, 2011 Wrote and devised accompanying graphic panels for the exhibition of Speaker's Coach for the National Trust at Arlington Court, 2011	Currently curating *Architecture of War*, a thematic hang of highlights from Imperial War Museum's art collection from First World War to present day. Recently joined Imperial War Museum; developing research interests in Second World War Art, particularly in the areas of portraits, art relating to the Holocaust, and the response of artists associated with the Neo-romantic movement to the war.
Kate Brindley kate_brindley[at]middlesbrough.gov.uk Director mima Central square Middlesbrough TA1 2AZ	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Scottish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Conceptual art; Constructivism; Glasgow School;	Industrial Revolution; Modernism; Performance art; Pop Art; Popular Art; St Ives School; Scottish Colourists; Surrealism; War Art; Women artists; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;		Forthcoming: Festivities & Fears: Post war Britain William Tillyer Chance Finds Us St Ives International Wendy Ramshaw Art and Industry Stephen McKenna Margaret Harrison *Tracing the century: Drawing as a catalyst for change*, 2013 Julian Stair, *Quietus: The vessel, death and the human body*, 2012 *To remind: works of memory and monument* (mima collection), 2012 *Life, death & home in-between: works from mima collection*, 2012 Richard Forster, *Fast & Slow time*, 2011 *Carey Young: Memento Park*, 2011 *The Modern Jewel:In time and the mind of others* (part of museumaker), 2011 *One place to call home*, 2009-2010	mima's collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century. As befits a resource that is so central to our artistic policy the collection remains live and is still being developed.

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	Period	Medium	Genre				
Scott Thomas Buckle scottbuckle[at]btopenworld.com Independent art historian	19th century British art;	Drawing; Painting; Pastel; Watercolour; Works on paper;	Portraiture; History painting;	Pre-Raphaelitism; Victorian Art;	'Is this the face of Alessandro di Marco? The forgotten features of a well-known Italian model', *British Art Journal* Autumn 2012 *Frank Cadogan Cowper (1877-1958)*, Campbell-Wilson Fine Art, 2004		Research interests: Victorian artists' models; Frank Cadogan Cowper; Pre-Raphaelite drawings
Mary Bustin Conservation[at]marybustin.co.uk Mary Bustin Conservation www.marybustin.co.uk. 07726 330014	20th century 1900-1945 British art; 20th century post-1945 British art	Painting	Material-based art history. Technical art history; Art & science; Conservation and preservation of easel paintings; St Ives School Women artists International connections Portraiture; Landscape; Still Life; Marine painting; Empire; Amateur artists; Bloomsbury;	Camden Town Group; Constructivism; Edwardian Art; Euston Road School; Folk Art; Modernism; New English Art Club; Pop Art ; Popular Art; Surrealism; Vorticism; War Art; Patronage & Collecting; Art institutions;	Essays on the materials and working methods of *George Romney, Mary Beale, John Michael Wright, Alfred Wallis*. Catalogue essay on *Gwen John's later painting technique* in Gwen John and Augustus John, ed David Fraser Jenkins, Chris Stevens, Tate Britain 2004	Materials and techniques component in *Mary Beale*, curated by Tabitha Barber, Geffrye Museum, 1999	Current research into material choices influencing artists' practice in 20th Century Britain. '*The Relevance of an artists archive to the making, meaning and interpretation of 20th century oil paintings'*: Patrick Heron. Publ. December 2014.
Dr Ana Carden-Coyne a.cc[at]manchester.ac.uk Centre for the Cultural History of War, University of Manchester Oxford Road Manchester, M13 9PL 01612 753094	20th century 1900-1945 British art; 20th century post-1945 British art;	All media	Portraiture; Landscape; History painting; Still Life; Sporting art; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School;	Camden Town Group; Conceptual art; Constructivism; Edwardian Art Industrial Revolution; Modernism; Neoclassicm; New Sculpture; Performance art; Pop Art; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Art criticism; Art theory; Art & science; Learning & participation;	*Reconstructing the Body: Classicism, Modernism and the First World War*, 2009	Consultant: *War and Medicine*, Wellcome Trust, 2008-2009 *War in the North*, Imperial War Museum North, 2005	Curating an historical and contemporary art exhibition with Manchester Art Gallery and Whitworth Art Gallery, in reference to the centenary of WW1 in 2014.

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Valeria Carullo valeria.carullo[at]riba.org Curator, The Robert Elwall Photographs Collection British Architectural Library, Royal Institute of British Architects 66 Portland Place London W1B 1AD 020 7307 3710	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art.	Photography	Landscape; Topography; Architecture; Modernism; Collecting; Conservation			*John Pantlin: Photographing the Mid-Century Home* at the Geffrye Museum; *Ordinary Beauty: The Photography of Edwin Smith* at the RIBA Architecture Gallery	I have recently delivered a paper on the work of Dell & Wainwright, official photographers of the *Architectural Review* from 1930 to 1946, which I hope will develop into further research and a publication.
Julia Carver Julia.carver[at]bristol.gov.uk Collections Officer, Visual Art Bristol Museum and Art Gallery Queens Road Bristol, BS8 1RL 0117 9223591	20th century 1900-1945 British art; 20th century post-1945 British art	Books; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Illustration; Race; Gender; Sexuality;; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School;	Modernism; Neo-Romanticism; New English Art Club; New Sculpture; Performance art; Pop Art; Romanticism; St Ives School;; Surrealism; ; Vorticism; War Art; Women artists; Art criticism; Art theory;	*The Shape of Things: New Commissions from Alinah Azadeh and Rosa Nguyen*, Bristol Museum and Art Gallery, 2010, introductory essay, editor *Victorian Visions*, National Museum Wales, 2004, artists' biographies;	*City Lives: 2013-14*, featuring contemporary British artists Sarah Dobai, Martin Parr and Jem Southam alongside international artists. *The Shape of Things: New Commissions from Alinah Azadeh and Rosa Nguyen*, Bristol Mueum and Art Gallery, 2010	I curate Bristol's collection of modern and contemporary art from the 20th and 21st centuries, including British and overseas art.
Amy Concannon amy.concannon[at]tate.org.uk Assistant Curator 1790-1850 Tate Britain Millbank SW1P 4RG 020 7887 3921	Late 18th century British art; 19th century British art;	Drawing; Painting; Prints & printmaking; Watercolour; Works on paper;	Landscape; History painting; Genre painting; Topography & mapmaking; Illustration;	Industrial Revolution; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Art criticism; Art & science; Conservation/ technical art history;		Forthcoming on: Turner 1835–51 Ruins Genre drawings Landscape	My work at Tate encompasses cataloguing works in the collection (including works on paper in the Turner Bequest) and researching acquisitions, as well as research and administration of exhibitions and displays (as listed). I am particularly interested in the Oppé collection of British watercolours and drawings and work with my colleague Greg Sullivan to co-convene the Tate Research Centre for British Romantic Art, to generate research events in this key area of Tate's collection.

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Chantal Condron chantal.condron[at]culture.gsi.gov.uk Curator Government Art Collection Queen's Yard 179a Tottenham Court Road London W1T 7PA 020 7580 9139	20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Miniatures; Painting; Pastel; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Tapestries & textiles; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School	; Gothic Revival; Group X Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Learning & participation;	Profile on Catherine Yass for *The British Ambassador's Residence in Paris*, Tim Knox, Flammarion, 2011 Text for *Postcards from the Future* commissioned by artists Didier Madoc-Jones and Robert Graves, Museum of London, 2011 *Works of Art from the GAC at the British Ambassador's Residence, Washington DC*, Crown Copyright, 2004	*Murder and Madness*, Government Art Collection, 2012 *A Degree of Excellence*, University of London Library, 2000	Modern and contemporary art research of Government Art Collection (GAC) works of art. Write/edit interpretative texts for exhibitions, displays and online content. Promote GAC to government and external audiences. Present public talks. Manage collaboration with schools towards supporting literacy skills with visual arts. Audience research. Social media planning.
Alix Collingwood alix_collingwood[at]middlesbrough.gov.uk Curator mima Centre square Middlesbrough TS1 2AZ	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Works on paper;	Portraiture; Landscape; Still Life; Regionalism; Amateur artists; Bloomsbury; Conceptual art;	Modernism; Pop Art; Women artists; Patronage & collecting;		Forthcoming: Festivities & Fears: Post war Britain Chance Finds Us Margaret Harrison Stephen McKenna *Tracing the century: Drawing as a catalyst for change*, 2013 *Life, death & home in-between: works from mima collection*, 2012 *Carey Young: Memento Park*, 2011	mima's collections remain at the heart of our artistic programme. The collections cover fine art, with a strength in post-war British art and particularly drawing; British ceramics, developing from the early stages of the studio ceramics movement in this country; and international artist made jewellery, looking particularly at work from Britain, Germany and The Netherlands. Our British art collection specifically includes British modernist painting, drawing acquired through the Cleveland Drawing Biennale, contemporary drawing acquired through the Contemporary Art Society Special Collections Scheme and British studio ceramics charting the development of the movement throughout the twentieth century.

Name & Contact Details	Areas of Interest/ Research				Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work
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Alfredo Cramerotti alfredoc[at]mostyn.org Director MOSTYN 12 Vaughan Street Llandudno Conwy LL30 1AB 01492 879201	20th century post-1945 British art;	Books; Installation; Performance; Photography; Prints & printmaking; Sound; Video; Works on paper;	Portraiture; Landscape; Aesthetic movement; Amateur artists; Conceptual art; Modernism; Performance art; Pop Art; Women artists;	Art education; Art criticism; Art theory; Art & science; Learning & participation;	*Photocinema: The Creative Edge of Photography and Film* (ed.), 2013 *Contingency in Madagascar* (ed.), 2012 *Photography and Landscape* (ed.), 2012 *Unmapping the City: Perspectives of Flatness* (ed.), 2010 *Aesthetic Journalism: How To Inform without Informing*, 2009	Forthcoming: *Adam Broomberg & Oliver Chanarin*, 2014 Curator of: *Bedwyr Williams: The Starry Messenger*, Wales in Venice, 2013 *Keith Arnatt and YOU*, 2013 *All That Fits: The Aesthetics of Journalism*, 2011 *Matt Stuart: The Great British Weekend*, 2010-11 *Manifesta 8: The Rest is History?*, 2010-11 *Dinu Li: Yesterday is History, Tomorrow is Mystery*, 2010 *Ian Breakwell: The Elusive State of Happiness*, 2010 *Bill Drummond / The17*, 2008	Director, MOSTYN; Research Scholar, eCPR European Centre for Photography Research, University of Wales, Newport; Editor, Critical Photography book series (Intellect Books); <u>Expertise:</u> Interdisciplinary curating (cross-media work i.e. art and science, law, mass media – TV, radio, Internet, newspapers, cinema Performative symposia Expanded Photography (a visual alphabet and database that acts as agent of translation rather than representation) Aesthetic Journalism (the mutual convergence of art and media into a new cross discipline of Aesthetic Journalism)
Tim Craven tim.craven[at]southampton.gov.uk Lead Curator (Art) Southampton City Art Gallery	16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Miniatures; Painting; Pastel; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Tapestries & textiles; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival;	Group X; Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	*Euston Road School*, exhibition catalogue, 1999 *A Clean and Solid Mosaic, Harold Gilman and William Ratcliffe*, exhibition catalogue, 2002 *Thelwell Country, 70 years of Norman Thelwell*, exhibition catalogue, 2003 *Elements of Abstraction*, exhibitions catalogue, 2006 *A Countryman in Town Robert Bevan and the Cumberland Market Group*, exhibition catalogue, 2008 *Ancient Landscapes, Pastoral Visions*, exhibition catalogue, 2008 *A Rational Aesthetic: The Systems Group*, exhibitions catalogue, 2008	Exhibitions on: Camden Town group; Euston Road School; Malcolm Derummong exhibition; Harold Gilman and William Ratcliffe exhibition; British Abstraction in 20th century exhibition; Systems group exhibition; Robert Bevan and the Cumberland Market Group exhibition; British Surrealists exhibition; A Hundred years of 20th century British Prints Drawings and Watercolours exhibition; Many and various permanent collection displays.	Curation and touring exhibitions drawn from the permanent collection to outside venues including British surrealists, works on paper and British watercolours, 18th – 20th. Curation of permanent collection displays in the art gallery. Development of the permanent collection through acquisitions. Leading the curatorial team for Southampton's arts and heritage centuries.

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Sophie Cummings Scummings[at]swindon.gov.uk Curator Swindon Museum and Art Gallery Swindon Museum and Art Gallery Bath Road, Swindon SN1 4BA (01793) 466556	20th century 1900-1945 British art; 20th century post-1945 British art	Drawing; Painting; Prints and printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Bloomsbury; Camden Town Group;	New English Art Club; St Ives School; Unit One; War Art; Women artists; Art criticism; Art theory;		Action: Abstract Art from the Swindon Collection (forthcoming, 2014)	Developing a five year exhibition programme focusing on the strengths of our 20th century art collection; acquiring 21st century art to develop the scope and depth of the collection; working towards the relocation of Swindon Museum and Art Gallery
Ellie Dawkins ellie.dawkins[at]swansea.gov.uk Documentation Officer Glynn Vivian Art Gallery Swansea 01792 516900	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Documents; Drawing; Painting; Prints & printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Welsh Art;	Amateur artists; Edwardian Art; Neo-Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Learning & participation;			Head of Documentation and Archives at Glynn Vivian Art Gallery, supporting research into Welsh artists and collectors of the 19th and 20th centuries. Also interested in 20th century émigré artists in Wales. My role includes providing academic researchers with primary material on Welsh art.
Maria Devaney mdevaney[at]pkc.gov.uk Senior Curator Perth Museum & Art Gallery Perth & Kinross Council Perth Museum & Art Gallery 78 George Street Perth PH1 5LB 01738 632488	Scottish and British 19th-20th century art and post war to contemporary Scottish with a particular emphasis on Perth & Kinross	Drawing; Painting; Prints & printmaking; Sculpture;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography; Caricature & satire; Illustration; Scottish Art; Regionalism; (Perth & Kinross) Amateur artists linked to Perth & Kinross; Conceptual art; Edwardian Art; Glasgow School; Edinburgh School; St Andrews School; Modern Scottish printmaking;	Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Country Houses; Art education; Art criticism; Art theory; Japanese woodblock prints;	*Mountain, Meadow, Moss and Moor: Joseph Denovan Adam*, 1996 *R H Morton Stirling's Forgotten Artist* (published Stirling Smith Art Gallery & Museum) *Henry Morley A Stirling Artist* (published Stirling Smith Art Gallery & Museum)	*Picture Perthshire*, 2013 *ARTIST ROOMS Robert Mapplethorpe*, 2012 *Romantic Scotland*, 2011 *Birds & the Bees*, 2011 *Stella Steyn*, 2010 *ARTIST ROOMS Andy Warhol*, 2010 *Scottish Masters*, 2010 *La Serenissima*, 2009 *French Connections*, 2009 *A Glimpse of the Floating World*, 2008 *Sea Pictures*, 2008 *Painted Ladies*, 2007 *Derrick Guild*, 2007 *Gillies to Bellany*, 2007 *DY Cameron*, 2007 *Blairgowrie Boys*, 2006 *Poetic Visions*, 2006	Collections management for the fine and applied art collections of Perth Museum & Art Gallery incorporating development of collections through collecting policies, acquisitions, documentation, research, storage, conservation, interpretation and display. Managing loans and collection enquiries. Lead curator on all art focussed exhibitions.

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Brett Dolman brett.dolman[at]hrp.org.uk Curator of Collections, Hampton Court Palace Historic Royal Palaces Hampton Court Palace Apt 25 Surrey KT8 9AU	16th and 17th century British art; 18th century British art;	Books; Documents; Drawing; Miniatures; Painting; Pastel; Personal items; Prints & printmaking; Sculpture; Tapestries & textiles; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Empire; Sexuality;	Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	Brett Dolman, David Souden and Olivia Fryman, *Beauty, Sex and Power: A Story of Debauchery and Decadent Art at the Late Stuart Court (1660-1714)*, 2012; 'Antonio Verrio and the royal image at Hampton Court', *British Art Journal*, 2010; David Souden, Lucy Worsley and Brett Dolman, *Royal Palaces of London*, 2009; 'Everything Curious: Samuel Hieronymus Grimm & Sir Richard Kaye', *British Library Journal*, 2003;	The current painting hang at Hampton Court Palace *The Wild, the Beautiful and the Damned*, Hampton Court, 2012; *Henry's Women*, Hampton Court, 2009;	Court portraiture and the projection of the royal image (1500-1750). Especially, at present, the art and culture of the early Hanoverian period (1714-1737) in preparation for an exhibition on the early Georgian Court in 2014; Baroque murals. Research into the commissioning, iconography and reception of the work of Antonio Verrio and James Thornhill at Hampton Court and elsewhere. Linked to the re-presentation plans for the baroque areas of Hampton Court, and prospective partnership projects with other baroque sites. 'Beauty' in late 17th century England. Writing up research pursued during the preparation for *The Wild, the Beautiful and the Damned*, the 2012 exhibition at Hampton Court, particularly the meaning and reception of the female portraiture of Peter Lely, Godfrey Kneller, Benedetto Gennari and William Wissing Generally, the historiography of portraiture across all periods.
Martina Droth martina.droth[at]yale.edu Yale Center for British Art 1080 Chapel Street New Haven CT 06250	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Decorative/ applied arts; Sculpture;	Monuments/ tomb sculpture; Empire; Aesthetic movement;	Modernism; Neoclassicm; New Sculpture; Victorian Art; Patronage & Collecting; Art institutions; Royal patronage; Art education; Art criticism;	M. Droth, Sébastien Clerbois, eds, *Revival and Invention: Sculpture and its Material Histories*, Peter Lang, 2011 'Leighton House: Art in and beyond the Studio', *Journal of Design History*, 2012	*Victorian Sculpture*, Yale Center for British Art, 2014, and Tate Britain, 2015 *Caro Close Up*, Yale Center for British Art, 2012 *Taking Shape: Finding Sculpture in the Decorative Arts*, Henry Moore Institute. 2008, and J. Paul Getty Museum, 2009 *Bronze: The Power of Life and Death*, Henry Moore Institute, 2005	Victorian sculpture; Henry Moore and Bill Brandt.
Kirstine Brander Dunthorne hkdunthorne[at]btinternet.com Glynn Vivian Art Gallery Swansea 01792 516900	19th century British art; 20th century 1900-1945 British art; 20th Century post-1945 British art;	Documents; Drawings Painting; Pastel; Personal items; Photography; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Illustration; Welsh Art; Regionalism; Empire; Race; Gender;	Amateur artists; Edwardian Art; Industrial Revolution; Victorian Art; Women artists; Patronage & collecting; Art institutions; Art education; Art criticism; Learning & participation;	*A passion for art. Friends of the Glynn Vivian Art Gallery 1858-2008*, 2008 *Drawn from Wales: a School of Art in Swansea 1853-2003*, (Ed.), 2003 *Artists Exhibited in Wales 1945-74*, 1976	*A passion for art: Friends of the Glynn Vivian Art Gallery 1858-2008*, Glynn Vivian Art Gallery, 2008 *Drawn from Wales: a School of Art in Swansea, 1853-2003*, Glynn Vivian Art Gallery, 2003	Research on paintings, prints and drawings from the collection of Richard Glynn Vivian (1835-1910), founder of the Glynn Vivian Art Gallery, Swansea. Documentary archival research on Richard Glynn Vivian. Broader interest in 19th and 20th century Welsh art and artists, particularly those in the collection of the Glynn Vivian Art Gallery.

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Karen Eslea keslea[at]turnercontemporary.org Head of Learning Turner Contemporary Rendezvous Margate Kent CT9 1HG 01843 233001	20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Fine art and literature;	Learning & participation;				Working on interpretation and learning programmes as well as curatorial projects. Currently devising an exhibition linked to the Wasteland to link in to 1914-18 commemorations.
Neil Firth neil.firth[at]pierartscentre.com Director The Pier Arts Centre Victoria Street Stromness Orkney KW16 3AA	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;	Landscape; Still Life; Marine painting; Scottish Art;	Modernism; New Sculpture; St Ives School; Unit One; Patronage & collecting; Art education; Learning & participation;	Neil Firth, Mel Gooding, Sir Nicholas Serota, Margaret Gardiner et al, *An Unfolding Gift – The Pier Arts Centre Collection*, 2010	The Pier Arts Centre Collection focussing on new acquisitions: New work by Christine Borland 2012 New work by Jim Lambie 2011 Other recent solo exhibitions and projects by British artists include – Roger Ackling,; Richard Deacon and Bill Woodrow; Annie Cattrell; Ian Stephen; Wilhelmina Barns-Graham; Adam Barker-Mill; Robin Gillanders; Ian Hamilton Finlay and Hannah Rickards.	Collection development including research on contemporary Northern European artists and small sculptural works. Current temporary exhibitions include sculptural work by Nathan Coley; contemporary British craft and Zoe Walker & Neil Bromwich.
Elizabeth Fisher eaf27[at]cam.ac.uk Curator Kettle's Yard University of Cambridge Castle Street Cambridge CB3 0AQ	20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Installation; Painting; Sculpture; Video; Photography; Works on paper; Interdisciplinary practices;	Modernism; Unit One; Circle; Vorticism; War Art; Constructivism; Women artists; Patronage & collecting; Art institutions;	Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	Exhibition catalogues: *Winifred Nicholson: Music of Colour*, University of Cambridge, 2012 *Alfred Wallis ships and boats*, University of Cambridge, 2012 *Lucia Nogueira*, University of Cambridge, 2011 *Andy Holden* , University of Cambridge, 2011 *Sarah Dobai*, University of Cambridge, 2006 Forthcoming: *On Not Knowing: How artists think* (co-edited with Rebecca Fortnum), published by Kettle's Yard with University of the Arts London & Black Dog (forthcoming June 2013) *Christopher Wood at Kettle's Yard*, University of Cambridge (forthcoming July 2013)	*Winifred Nicholson: Music of Colour*, 2012 *Alfred Wallis ships and boats*, 2012 *Lucia Nogueira*, 2011 *Andy Holden*, 2011 *Material Intelligence*, 2009 *David Ward*, 2009 *Beyond Measure: conversations across art and science*, 2008 *Michelle Charles*, 2008 *Edmund de Waal at Kettle's Yard*, 2007 *Sarah Dobai*, 2006 *Gary Stevens: Slow Life*, 2005	Collection management: I am currently managing the removal and reinstallation of all permanent displays, along with a schedule of conservation work including dealing with a number of works that were mounted on asbestos in the 1960s and 70s. Research: A history of Kettle's Yard and its agency within current curatorial practices. Exhibitions: *Katie Paterson:* (residency at Wellcome Sanger Institute and exhibition at Kettle's Yard, April 2013); *Christopher Wood* July 2013; *Gustav Metzger in Cambridge* November 2013; *Art and Life: Ben Nicholson, Winifred Nicholson, Christopher Wood, Alfred Wallis & William Staite Murray* (curated by Jovan Nicholson) February 2014; *Ian Hamilton Finlay* with Prof. Stephen Bann, Sept 2014; *Modern Times* with Phyllida Barlow, Nov 2014.

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Hilary Floe hilary.floe[at]stx.ox.ac.uk Ruskin School of Fine Art and Drawing University of Oxford	20th century 1900-1945 British art; 20th century post-1945 British art;		Gender; Sexuality; Conceptual art;	Modernism; Performance art; Pop Art; Patronage & Collecting; Art institutions; Art education; Art criticism; Art theory; Learning & participation;	*'Are you afraid of the light?' Spectacular Aesthetics at the Museum of Modern Art, Oxford 1967-8*, Modern Art Oxford, 2013	*Archigram Beyond Architecture REMIX 2013*, Modern Art Oxford, 2013	DPhil candidate and Collaborative Doctoral Award holder. Thesis provisionally titled *The Museum of Modern Art, Oxford (1965-1990): Exhibitions, Spectatorship and Social Change*.
Dr Rachel Flynn rachel.flynn[at]dimbola.co.uk Exhibitions & Collections Coordinator Dimbola Museum & Galleries (Julia Margaret Cameron Trust) Dimbola Lodge Terrace Lane Freshwater Bay Isle of Wight PO40 9QE	19th century British art; 20th century 1900-1945 British art;	Painting; Photography; Prints & printmaking; Works on paper;	Portraiture; Landscape; Regionalism; Aesthetic movement; Bloomsbury; Modernism;	Neo-Romanticism; Pre-Raphaelitism; Victorian Art; War Art; Women artists;	Contributions/ articles on Graham Sutherland in: Tate Etc, 2012 Art in America, 2011 Graham Sutherland An Unfinished World, 2011 Companion Guide to the Welsh National Museum of Art, 2011	*Artist in Focus: Graham Sutherland*, National Museum Cardiff, 2011, and Oriel y Parc, 2012	Currently looking for a publisher for an introductory book to the work of Graham Sutherland, aimed at the non-specialist reader. Also beginning to develop an exhibition and publication for the Julia Margaret Cameron bicentenary (2015) which will consider JMC in a wide artistic and social context.
Susan Foister Information[at]ng-london.org.uk National Gallery Trafalgar Square London WC2N 5DN	16th and 17th century British art; 18th century British art; 19th century British art;	Painting;	Portraiture; Landscape; History painting;	Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Conservation/ Technical art history; Learning and participation;	*Holbein and England*, New Haven and London, 2004	*Holbein in England*, Tate Britain, 2006	Curator of Early Netherlandish, German and British Paintings at the National Gallery.

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Dr. Jenny Gaschke jenny.gaschke [at]bristol.gov.uk Fine Art Curator, (British and European pre-1900) Bristol Museum and Art Gallery Queens Road Bristol, BS8 1RL 0117 922 3571	British art; 18th century British art; 19th century	Books; Documents; Drawing; Miniatures; Painting; Pastel; Personal items; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; regionalism; Empire; Art & Travel Aesthetic movement; Amateur artists; Bristol School; Edwardian Art; Gothic Revival; Industrial Revolution;	Neoclassicm; Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ Technical art history; Learning and participation	Edward Lear. Egyptian Sketches, London 2009. Perseus und das Schreckenshaupt. Edward Burne-Jones und die Standhaftigkeit des Schönen, in:Nicole Hegener (ed.): *Curiosa Poliphili*, Leipzig 2007, pp.239-246. “Hellas…in one living picture”. Britische Reisende und die visuelle Aneignung Griechenlands im frühen19. Jahrhundert, Frankfurt 2006	2009 Re-display of the *Art for the Nation* galleries at the Queens House, Greenwich (permanent art collection, National Maritime Museum)	I am currently working on the re-display of the fine art collection at Bristol Museum and Art Gallery, including Victorian and Edwardian gallery (completed Nov.2013), Old Master and Enlightenment galleries (2014).
Alexandra Gent Alexandra.Gent[at]wallacecollection.org Paintings Conservator The Wallace Collection Hertford House Manchester Square London W1U 3BN	18th century British art;	Painting;	Portraiture; History painting; Genre painting	Conservation/ Technical art history;	Alexandra Gent, Rachel Morrison and Rica Jones, ‘The Strawberry Girl: Repetition in Reynolds’s Studio Practice’, *European Paintings 15th-18th Century: Copying, Replicating and Emulating*, 2014		Currently working as the paintings conservator for the Wallace Collection Reynolds Research Project. The Wallace Collection Reynolds Research Project is a four year project funded by The Paul Mellon Centre for Studies in British Art and the Benefactors of and donors to the Wallace Collection. The Project will investigate the techniques and materials used by Reynolds through examination of the twelve paintings by Reynolds held in the Wallace Collection. The examination will also inform the conservation treatment of the paintings. The project is a collaboration between the Wallace Collection and the Conservation and Scientific Departments at the National Gallery. The Project will culminate with an exhibition, catalogue and scholarly conference at the Wallace Collection in 2015.

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Elizabeth Gilmore liz[at]jerwoodgallery.org Director Jerwood Gallery Jerwood Gallery Rock-a-Nore Road Hastings, East Sussex TN34 3DW	18th century British Art 19th century British Art 20th century 1900-1945 British art; 20th century post-1945 British art	Documents; Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Marine painting; Caricature & satire; Illustration; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Conservation/ Technical art history; Learning and participation;	Jerwood Gallery Exhibition and collection catalogues: Jerwood Collection, 2012, ISBN: 978-0-9571892-0-1 Rose Wylie, Big Boys Sit in the Front, 2012, ISBN: 978-0-9571892-1-8 Gillian Ayres, Paintings from the '50s, 2012, ISBN: 978-0-9571892-2-5 Knock Knock, 7 Artists in Hastings, 2013, 978-0-9571892-3-2 Jeffery Camp, The Way to Beachy Head, 2013, ISBN: 978-9571892-4-9	*Rose Wylie: Big Boys sit in the Front*, Jerwood Gallery (in collaboration with Union Gallery) *Gary Hume: Flashback*, Jerwood Gallery (in collaboration with Arts Council England) *Gillian Ayres: Works from the '50s, Jerwood Gallery* (in collaboration with Alan Cristea Gallery) *Jerwood Drawing Prize 2012*, Jerwood Gallery (in collaboration with Parker Harris and Drawing Projects Uk) *Knock Knock: Seven Artists in Hastings*, Jerwood Gallery (in collaboration with Professor Gerard Hemsworth) *William Scott: Divided Figure*, Jerwood Gallery (in collaboration with the William Scott Archive and Tate) *Craigie Aitchison* Display, Jerwood Gallery (in collaboration with Timothy Taylor Gallery) *Exquisite Corpse*, Chapman Brothers, Jerwood Gallery *Jeffery Camp: The Way to Beachy Head*, Jerwood Gallery (in collaboration with Art Space Gallery) *Basil Beattie: Promises, Promises*, Jerwood Gallery (in collaboration with Mel Gooding) *Philip Guston*, display *Marlow Moss* Display (a touring exhibition, in partnership with Tate St Ives *Jerwood Collection Displays* 2012-2014	The Jerwood Collection of 20th and 21st Century British art is a key area of research, particularly St Ives, Royal Academician and contemporary painters in the collection. Manage the presentation of the Jerwood Collection (including painting, photography, works on paper, sculpture, and maquettes). Identify, and curate temporary exhibitions and displays, with a focus on contemporary British painting.
Charlotte Gould charlotte.gould[at]univ-paris3.fr Université Sorbonne Nouvelle, Paris 3 Institut du Monde Anglophone, 5 rue de l'école de médicine, 75006 Paris, France	20th century post-1945 British art	Painting; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Tapestries and textiles; Video; Watercolour; Works on paper;	Modernism; Performance art; Popular Art; Women artists; Patronage & Collecting; Art institutions; Art criticism; Art theory;		Marketing Art in the British Isles, 1700 to the Present Day. Gould, Mesplède eds. Ashgate, 2012. "What's in a Name? Les Young British Artists : du branding à l'ontologie" in *Au nom de l'art. Enquête sur le statut ambigu des appellations artistiques de 1945 à nos jours*. Dir. par Katia Schneller et Vanessa Théodoropoulou. Paris : Publications de la Sorbonne, 2013.	.	I work on contemporary British art. I have focused more specifically on Young British Art and the question of the contemporary art medium. I am currently looking into British public and semi-public art commissioning since the nineteen-eighties

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Helen Gorrill Gorrillh[at]coventry.ac.uk PhD Candidate Coventry School of Art and Design (CSAD), Coventry University Institute for Creative Enterprise (ICE) Priory Street Coventry CV1 5FB	20th century post-1945 British art	Painting; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Welsh Art; Scottish Art; Irish Art; regionalism; Empire; Race; Gender; Sexuality;; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School;	Folk Art; Glasgow School; Gothic Revival; Group X; Neoclassicm; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; Women artists; Patronage & Collecting; Art institutions; Art education; Art criticism; Art theory;	Papers: *Segregation v. Integration in Feminist Art Practice*: The Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, NYC, 2013 (presented at Northumbria University research conference 2013)	Solo curated show *Dei-cide*, The Execution Room Vyner St London E2 9DG (2011)	PhD Research: *Contemporary British Painting: a comparative gendered analysis of the properties of critically-acclaimed non-commercial works and London art market visibility*. This involves the creation of 'Critical Catalogue Raisonnés' for contemporary British men and women painters sold on the secondary market in the years 1992 and 2012, in order to form a response to Georg Baselitz's recent commentary on women painters. The results will be compared alongside my analysis of acclaimed and non-commercial works by contemporary British painters during the same period. I am also the UK Coordinator for the Feminist Art Project at Rutgers.edu
Aysegul Guchan Ayguchan[at]yeditepe.edu.tr Yeditepe University Yeditepe Universitesi Guzel Sanatlar Fakultesi 26 Agustos Yerlesimi 34755 Atasehir Istanbul Turkey +90 216 5780869	18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art	Books; Documents; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality;; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Glasgow School; Gothic Revival;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Surrealism; Victorian Art; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions; Church art; Royal patronage; Art education; Art criticism; Art theory; Art & science; Conservation/ Technical art history; Learning and participation;	Widely published on the 19th, 20th and 21st century art. Recently delivered papers on British art, Government Art Collection and YBAs.	2004-2012 student exhibitions in Curatorial Studies course *Fatma Tülin* exhibition, Yeditepe University, 2004. Aiming to turn a quite relevant space into an art space with a high-profile exhibition of a notable contemporary artist and make students familiar with contemporary art (there are 20,000 students at the university).	Currently writing a book on how London came to the fore in the early 1990s, and how newly emerged art changed the art scene and market in London. Beginning with the art scene in Paris in mid-nineteenth century and showing that a city's being the centre of art was a quite complicated fact and the result of a series of interrelated occurrences.
Katharina Günther guenther.katharina[at]yahoo.de Independent Art Historian, M.A., fine art researcher and writer	20th century ,post-1945 British art, contemporary art	Painting; Photography; Film			*Francis Bacon Metamorphoses*, The Estate of Francis Bacon (ed.), Dorchester 2011 Francis Bacon ibook with The Estate of Francis Bacon and ArtFinder	*Francis Bacon A Terrible Beauty*, The Hugh Lane Dublin, October 2009 – March 2010, curated accompanying screening programme	Working on a PhD thesis on Francis Bacon which explores the artist's relationship to photography (2014)

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Dr Lydia Hamlett lkh25[at]cam.ac.uk Leverhulme Early Career Fellow University of Cambridge	16th and 17th century British art; 18th century British art	Books; Documents; Drawing; Mural painting; Painting; Prints and printmaking; Tapestries and textiles; Watercolour; Works on paper	History painting; Industrial Revolution; Neoclassicism; Neo-Romanticism; War Art	Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art theory; Art & science	Forthcoming: Book chapter, 'Rupture through Realism: Louis Laguerre's Murals at Marlborough House', in M. Hallett, M. Myrone and N. Llewellyn (eds), expected 2015 Published: Essays on *The Art of the Sublime* Tate website ('Longinus and the Baroque Sublime in Britain'; 'Sublime Literature: William Hogarth's *Satan, Sin and Death (A Scene from Milton's 'Paradise Lost')*'; 'Sublime Portraiture: Jonathan Richardson's *Portrait of the Artist's Son, Jonathan Richardson Junior, in his Study* and Anthony van Dyck's *Portrait of Mary Hill, Lady Killigrew*'; 'Sublime Rhetoric: Two versions of *St Paul Preaching at Athens* by James Thornhill'; 'Sublime History: Louis Chéron's *Vulcan Catching Mars and Venus in his Net*, Henry Gibbs's *Aeneas and his Family Fleeing Burning Troy* and Godfrey Kneller's *Elijah and the Angel*'; 'Sublime Effect: James Thornhill's *A Ceiling and Wall Decoration* and *The Apotheosis of Romulus: Sketch for a Ceiling Decoration* and Peter Paul Rubens's *Apotheosis of James I*'; 'Sublime Religion: Benjamin Robert Haydon's *The Raising of Lazarus*'), N. Llewellyn and C. Riding (eds), January 2013 Book chapter, 'The Longinian Sublime, Effect and Affect in "Baroque" British Visual Culture', in *Translations of the Sublime: the early modern reception and dissemination of Longinus' Peri Hupsous in rhetoric, the visual arts, architecture and the theatre*, C. van Eck et al. (eds), Intersections: Brill, Leiden 2012 Exhibition-accompanying booklet, *From Reason to Revolution: Art and Society in Eighteenth-Century Britain*, Cambridge 2008	*Discoveries: Art, Science and Exploration from the University of Cambridge Museums*, Two Temple Place, London and The Fitzwilliam Museum, Cambridge 2014 (co-curator) *Sketches for Spaces: History Painting and Architecture 1630-1730*, Tate 2013-14 (curator) *Genres and Transformations: British Art 1660-1735*, Tate 2010-11 (co-curator) *From Reason to Revolution: Art and Society in Eighteenth-Century Britain*, The Fitzwilliam Museum, Cambridge 2007 (assistant curator) *Paul Mellon: A Cambridge Tribute*, The Fitzwilliam Museum, Cambridge 2007 (assistant curator)	Writing book on murals in 17th and 18th centuries in Britain

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Martin Hammer m.a.hammer[at]kent.ac.uk Professor of History and Philosophy of Art Jarman Building University of Kent Canterbury CT2 7UG 01227 823639	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Camden Town Group; Constructivism; Euston Road School; Modernism; Neo-Romanticism; Pop Art;	Romanticism; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists; Art institutions; Art criticism; Art theory; Art & science; Learning and participation;	*Francis Bacon*, Phaidon Art in Focus series, 2013 *Francis Bacon and Nazi Propaganda*, Tate Publishing, 2012 *The Naked Portrait*, National Galleries of Scotland, 2007 *Bacon and Sutherland*, Yale University Press, 2005 *Graham Sutherland: Landscapes, War Scenes, Portraits 1924-1950*, Scala, 2005 *Constructing Modernity: the Art and Career of Naum Gabo*, Yale University Press, 2000. Co-author Prof. C. Lodder.	*Graham Sutherland*, Dulwich/Danogly Nottingham, 2005 *The Naked Portrait*, Scottish National Portrait Gallery; Compton Verney, 2007	British Art in the mid 1960s, with particular reference to transatlantic cultural exchange.
Colin Harrison colin.harrison[at]ashmus.ox.ac.uk Senior Assistant Keeper Ashmolean Museum, University of Oxford 01865 278044	18th century British art; 19th century British art; 20th century 1900-1945 British art;	Books; Drawing; Miniatures; Painting; Pastel; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Genre painting; Illustration; Amateur artists; Camden Town Group; Modernism; Neoclassicm;	Neo-Romanticism; New English Art Club; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & collecting; Art education;	*John Malchair of Oxford: Artist and Musician*, 1998 *Turner's Oxford*, 2000; 'The Artistic Rediscovery of Samuel Palmer', *Samuel Palmer 1805-1881: Vision and Landscape*, 2005; *The Pre-Raphaelites and Italy*, 2010	*The Pissarro Family at Home*, 2004-5 *Happy Birthday, Edward Lear*, 2012 Exhibitions associated with catalogues listed under 'Publications'	Monograph entitled *Samuel Palmer and the Poetical Landscape*, 2013 Exhibition: *Manet and Britain*, 2016
Elizabeth Heath Eheath[at]npg.org.uk Assistant Curator (Research) and CDA PhD candidate. National Portrait Gallery, Research Office St Martin's Place, London, WC2H 0HE	19th century British art	Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Empire; Aesthetic movement; Collecting history; Display history; Victorian art world/networks	Industrial Revolution; Modernism; Victorian Art; Art institutions; Art education; Art criticism; Art theory;	Later Victorian Catalogue, NPG website (online publication). Comprehensive portrait entries for sitters including: Frederic Leighton, Henry Morton Stanley, Octavia Hill and Ellen Terry. *'Octavia Hill: The Reluctant Sitter'* (a chapter in a collection of essays on Octavia Hill, published by the Institute of Historical Research, forthcoming 2014).	*William Nicholson: Radical Woodcuts*, National Portrait Gallery, 2013 *Stuck & Cast: Nineteenth-Century Portrait Medals*, National Potrait Gallery, 2013	Currently undertaking an AHRC-funded collaborative PhD with the NPG/Sussex University. Interrogating the archive of the Gallery's first Director Sir George Scharf (1820-95) in order to establish the extent of his professional practice, his position within the Victorian public art world and his contribution to portraiture studies.
Nadia Hebson nadia.hebson[at]ncl.ac.uk School of Arts and Cultures The Quadrangle Newcastle University Newcastle upon Tyne NE1 7RU 0191 222 8013	20th century 1900-1945 British art;	Costume; Drawing; Decorative/ applied arts; Furniture; Painting;	Portraiture; Landscape; History painting; Still Life; Gender;	Women artists; Art education; Learning and participation;	'Winifred Knights', *Persona*, Yale Union, 2013 'Winifred Knights', *Cadavere Quotidiano*, X-Tra, 2013	*Moda WK*, Lokaal 01, Antwerp, 2013 *Moda WK*, Vane, Newcastle upon Tyne, 2013	Re-examination and repositioning of the expanded oeuvre of British artist, Winifred Knights, via visual practice and curatorial response. Raising questions about the stability of the 20th Century painting canon and its on-going exclusion of off-format legacies. -By extension its affect on women artist and students- as both an impoverished contemporary resource and incomplete historical document.

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	Period	Medium	Genre				
Gill Hedley Gill[at]gillhedley.net	post-1945 British art	Installation; Painting; Performance; Personal items; Photography; Prints and printmaking; Sculpture;; Video; Watercolour; Works on paper;	Regionalism; Conceptual art; Constructivism; Pop Art; Patronage & Collecting;	Art institutions; participation;	Currently writing biographies of Arthur Jeffress and Lady Clifford Norton/aka Peter Norton	*The friend I have/is a passionate friend*: Jyll Bradley, London, September 2104 *Dirty Linen: Dillwyn Smith Paintings*: London, October 2014 *Sir Jacob Epstein: Babies & Bloomsbury*, Foundling Museum, London, January 2015 Curatorial adviser to View-point: *Li-yuan Chia retrospective*, Taiwan, 2014 *The False Memory Archive*, Warwick, Edinburgh,	Currently writing biographies, organising exhibitions, writing contemporary art strategies and advising and supporting individual artists
Dr Brian Hinton hintondrbrian[at]aol.com Chairman & Curator Dimbola Museum & Galleries (Julia Margaret Cameron Trust) Terrace Lane Freshwater Bay Isle of Wight PO40 9QE	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Photography;	Portraiture; Aesthetic movement; Bloomsbury; Pre-Raphaelitism; Victorian Art; Women artists;		*Author of Immortal Faces: Julia Margaret Cameron in the Isle of Wight*, 1992 *The Albert Louis Cotton Album*, 2009 *Idylls of the King: Original Images by Julia Margaret Cameron*, 2008	Numerous exhibitions at Freshwater Library (1978-1992). *Dimbola* (1993- today) including shows by Patti Smith, Julian Bell, Graham Ovenden.	Currently writing major text on Mrs Cameron and the Freshwater Circle, for her bi-centenary.
Katie Herrington katie.tyreman.herrington[at]york.ac.uk Postdoctoral Researcher and Network Facilitator (for the Enchanted Modernities Network) University of York Department of History of Art, University of York, Heslington, York, YO10 5DD	19th century British art; 20th century 1900-1945 British art;	Mainly: Painting; Watercolour; Intermedial and interdisciplinary practices. Also: Books; Drawing; Decorative/ applied arts; Literature/art writings; Miniatures; Photography; Sculpture; textiles; visual culture;	Genre painting; History painting; The Nude; Portraiture; Landscape; Illustration; Gender; Sexuality;	Victorian Art; Edwardian Art; Pre-Raphaelitism; Aesthetic movement; Symbolism; Women artists; Modernism; Art criticism; Art education; Art institutions; Art theory;	Curatorial Assistant for *Pioneering Spirit: Maud MacCarthy – Mysticism, Music and Modernity* at the Borthwick Institute for Archives, University of York, 7 Feb – 9 May 2014.	My main research interest lays in the material qualities of nineteenth-century British painting and its situation in relation to broader European developments. I am concerned both with the work of women artists and their male contemporaries and predecessors. My work explores women artists' intermedial and interdisciplinary practices, and their formation of specific artistic identities through their art. I am currently developing my doctoral thesis *Between Women: Visualizing Victorian Women Artists' Identities through Art Movements, Media and Scale, c. 1848-1898* for publication. I am also continuing work that I began during my AHRC funded postdoctoral Cultural Engagement Fellowship *Three Graces: Victorian women, visual art and exchange*. In particular, I am researching the art and crucial roles of three Anglo-Greek women artists active in the Holland Park Circle and pursuing a publication about nineteenth-century British women's diverse work in the visual arts.	

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Nicky Hodge nicky.hodge[at]culture.gsi.gov.uk Curator of Information and Research Government Art Collection 0207 580 9133	20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Documents; Drawing; Installation; Miniatures; Painting; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Caricature & satire; Illustration; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival; Group X;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Country Houses; Art education; Art criticism; Art theory; Art & science; Learning & participation;	Nicola Hodge and Libby Anson, *A-Z of Art*, 1997	*The Glass Border*, exhibition co-curated at Danielle Arnaud Gallery, London, 2000 *Close at Hand*, exhibition co-curated at Contemporary Art Projects, London, 2007 *Grave Passions*, event/performance, co-curated at Nunhead Cemetery and the Ivy House Ballroom, London, 2012	Writing and editing information about modern and contemporary works of art in the Government Art Collection (GAC). Preparing editorial content for the website also giving talks and tours about the GAC.
Martin Hopkinson lee-hop[at]tiscali.co.uk Former Curator at the Walker Art Gallery, Liverpool And at the Hunterian Art Gallery, University of Glasgow	18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th Century post-1945 British art;	Documents; Drawing; Painting; Prints and printmaking; Sculpture; Watercolour; Works on paper	Portraiture; Landscape; Townscape; Riverscape; History painting; Scottish Art; Regionalism; Aesthetic movement; Constructivism; Edwardian Art; Glasgow School;	Neoclassicism; Neo-Romanticism; New English Art Club; New Sculpture; Romanticism; Scottish Colourists; Victorian Art; Patronage & Collecting; Art institutions; Art criticism;			The Dudley Gallery's Winter Exhibitions; Gambart's French and Flemish exhibitions; The British career of Victor Mottez; Prints and drawings in the early ISSPG exhibitions; British screenprints before 1945

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Victoria Howarth Victoria[at]jerwoodgallery.org Jerwood Gallery Jerwood Gallery, Rock-a-Nore Road, Hastings, East Sussex, TN34 3DW 01424 728374	20th century 1900-1945 British art; 20th century post-1945 British art	Documents; Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Marine painting; Caricature & satire; Illustration; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Euston Road School;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Conservation/ Technical art history; Learning and participation;		*A Different View* – Artworks from the Towner Collection (co-curated with Sara Cooper, Collection Curator, Towner). *Rose Wylie: Big Boys sit in the Front*, Jerwood Gallery (in collaboration with Union Gallery) *Gary Hume: Flashback*, Jerwood Gallery (in collaboration with Arts Council England) *Gillian Ayres: Works from the '50s*, Jerwood Gallery (in collaboration with Alan Cristea Gallery) *Jerwood Drawing Prize 2012*, Jerwood Gallery (in collaboration with Parker Harris and Drawing Projects Uk) *Knock Knock: Seven Artists in Hastings*, Jerwood Gallery (in collaboration with Professor Gerard Hemsworth) *William Scott: Divided Figure*, Jerwood Gallery (in collaboration with the William Scott Archive and Tate) *Craigie Aitchison* Display, Jerwood Gallery (in collaboration with Timothy Taylor Gallery) *Exquisite Corpse*, Chapman Brothers, Jerwood Gallery *Jeffery Camp: The Way to Beachy Head*, Jerwood Gallery (in collaboration with Art Space Gallery) *Basil Beattie: Promises, Promises*, Jerwood Gallery (in collaboration with Mel Gooding) *Philip Guston* Display, Jerwood Gallery (in collaboration with Timothy Taylor Gallery) *Marlow Moss* Display (in collaboration with Tate St Ives and Dr Lucy Howarth) Jerwood Collection Displays 2012-2014	The Jerwood Collection of 20th and 21st Century British art is a key area of research, particularly St Ives, Royal Academician and contemporary painters in the collection. My work at the gallery encompasses cataloguing collection works (including painting, photography, works on paper, sculpture, and maquettes), conducting collection research, as well as researching, developing, curating and administering temporary exhibitions and displays.

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	Period	Medium	Genre				
Carol Jacobi carol.jacobi[at]tate.org.uk Curator, British Art 1850 – 1915 Tate Britain Millbank London, SW1P 4RG	19th century British art; 20th century British art	Costume; Drawing; Decorative/ applied arts; Furniture; Miniatures; Painting; Pastel; Photography; Prints & printmaking; Sculpture; Tapestries & textiles; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Edwardian Art; Glasgow School; Gothic Revival;	Industrial Revolution; Modernism;Neoclassic m; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Folk Art; Art & science; Conservation/ technical art history; Learning & participation	'British Painting and Picasso's War' Tate Papers, spring issue, 2014 'A kind of cold war feeling,' British Art in the Nuclear Age, ed. Catherine Jolivette, Farnham: 2014 'Sugar, Salt and Curdled Milk, Millais and the Synthetic Subject', Tate Papers, autumn issue, 2012 William Holman Hunt and the Pre-Raphaelite Vision, with Katherine Lochnan, Ontario: 2008 William Holman Hunt, painter, painting, paint, Manchester: 2006	Isabel Rawsthorne: Moving Bodies, New Art Gallery Walsall, 2012 Francis Frith Photographs, Tate Britian, 2012 Sin and Salvation: William Holman Hunt and the Pre-Raphaelite Vision, Manchester Art Gallery, Art Gallery of Ontario, MinneapolisArt Gallery, 2008-9	Forthcoming exhibitions at Tate Britian include Stereoscopes: Poor Man's Picture Gallery (2014); the salt-print exhibition Salt and Silver Early Photography (2015) and Artist and Empire (2015) lead by Alison Smith. Academic studies pursue an iterdisciplinary approach to Victorian painting, embracing scientific and literary aspects; to British art of the mid-twentieth century, particularly its connections with the continent; and to woman artists, Out of the Cage: The Art of Isabel Rawsthorne recently completed for Yale University Press.
Susan Jenkins susan.jenkins[at]english-heritage.org.uk Senior Curator English Heritage 020 7973 3000	16th and 17th century British art; 18th century British art; 19th century British art;	Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography; Patronage & collecting; Art institutions;	Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	I am currently preparing an article for publication on Edward Penny's major group portrait *Lord Clive Explaining to the Nabob the Situation of the Invalids in India* (1772).	I am currently working with colleagues on the planned rehang of the Scottish galleries at the Scottish National Gallery.	Cataloguing 17th-19th century portraits at Audley End.

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Peter Jones peter.jones[at]solent.ac.uk Associate Lecturer, Faculty of Creative Industries Southampton Solent University JM209. Faculty of Creative Industries. East Park Terrace Southampton SO14 0YN 023 80319000	British art 20th century	Painting; Collage/Photomontage; Photography;	Modernism; Pop Art; Surrealism; Post-modernism; Art criticism; Art theory;		'The Road is wider than Long: Roland Penrose and the British Surrealists'. *Papers of Surrealism*. No. 10, Summer 2013, pp.1-6. 'Bacon and Bataille', in Arya, R. (ed) *Francis Bacon: Critical and Theoretical Perspectives*. Peter Lang, Oxford, 2012, pp. 49-80. 'Size Matters: The "Collage-Paintings" of Gwyther Irwin 1957-61'. *The British Art Journal*. Vol. XIII, No.1, 2012, pp. 46-53. 'Bladdersticks and Fools: William Nicholson (1872-1949) and the Morris'. *The British Art Journal*. Vol. IX, No.3, 2009, pp. 55-61. 'Britain's first Jackson Pollock'. *The Burlington Magazine*. Vol. CLI, No. 1270, January 2009, pp. 31-32. 'Notes on British Surrealism at Southampton City Art Gallery', *Papers of Surrealism*. No.5, Spring 2007, pp. 1-14. 'Anxious Images: Linder's Fem-Punk Photomontages', *Women: A Cultural Review*. Vol. 13, No. 2, 2002, pp. 161-178.	'1960s Collection Display', Southampton City Art Gallery, 2006	Researching collage in post-war Britain and links to popular culture, junk art, Op Art, Constructivism and Abstraction 1960s-70s.

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Dr. Claire Jones Independent art historian and curator jones.claire[at]gmail.com	19th century British art	Decorative/ applied arts; Furniture; Sculpture;	Monuments/ tomb sculpture; Amateur artists; Gothic Revival;	Neoclassicm; New Sculpture; Victorian Art; Patronage & Collecting; Art institutions; Church art; Country Houses;	'William Dyce', 'Charles Eastlake', 'Ornament' and 'Richard Redgrave' in Clive Edwards (ed.), *Bloomsbury Encyclopaedia of Design* (London: Bloomsbury Academic, 2015) 'A Creative Engagement with Historic and Modern Sculpture: Waldo Story's *Fallen Angel* ', *Sculpture Journal*, 23:2 (2014), pp. 145-158 'G.G. Scott, *Model, Tomb of Philippa of Hainault* (1851)', 'Anon., *Cast of tomb of Eleanor of Aquitaine* (1852-4)', 'A.W.N. Pugin and Hardman and Co., *Brass Rubbing* (1850)', H.N. Humphreys, *Parables of Our Lord* (1847) and *A Record of the Black Prince* (1849)', 'J.D. Sedding, *Pastoral staff* (1883)' and E. Burne-Jones, *Perseus and the Graiae* (1877-88)', in Martina Droth, Jason Edwards and Michael Hatt (eds), *Sculpture Victorious: Art in an Age of Invention, 1837-1901* (Yale University Press, 2014), cat. 45-46, 48-51, 144; pp. 157-62, 167-72, 396-99. 'Sculpture c.1840-1901', in Dee Dyas (ed.), *English Cathedrals and Monasteries through the Centuries: History, Community, Art, Architecture, Worship, Spirituality, Music*, DVD-ROM (York: The Centre for the Study of Christianity and Culture, 2013)	'Taking Note: William Hamo Thornycroft's Education outside the Studio', The Henry Moore Institute, Leeds, Institute Library Display, 2012	Victorian sculpture. I am completing a new monograph on Victorian sculpture, provisionally entitled *Sculpture and Modern Life in Britain, 1837-1901*. Anglo-French artistic exchange, with a focus on 19th century sculpture and the decorative arts.

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Lesley Kerman Lesleykerman[at]blueyonder.co.uk Artist	British art; 20th century 1900-1945 British art; 20th century post-1945 British art	Books; Documents; Drawing; Installation; Painting; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Video; Works on paper	Portraiture; Landscape; History painting; Still Life; Marine painting; Topography & mapmaking; Gender; Aesthetic movement; Bloomsbury; Conceptual art; Constructivism; Euston Road School; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School; Performance art; Pop Art;	St Ives School; Scottish Colourists; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Art education; Art criticism; Art theory; Learning and participation	'The Memory of an Art School' 2013 Advice to Women in Management' 2012 '*The Secrets of St Anne's'* 'Clifford Fishwick and Michael Garton' 2010 *'The Secrets of Cardiff'* 2009 *'A Case Study' – in 'Fictions'* University of Plymouth 2008 *'The Secrets of Bideford'* 2005 *'Nature –Culture' 200* *'Graham Rich – A Memoir'* *The Metamorphosis of Daphne* 1997 'Feminist Academics' Eds. Walsh and Morley 1995, Taylor and Francis. Reviews in the Guardian and Art Review *Aspects*, Artists Newsletter Editor '*The Northerner'* University of Durham Literary Magazine 1964	I am currently working with colleagues on the planned rehang of the Scottish galleries at the Scottish National Gallery.	Since winning a Year of the Artist Commission from the Arts Council in 200, I have been working on a series of public art works – named 'Public Secrets' Commissioned by SAFLE, The Arts Council, Local Councils, SUSTRANS and the Environment Agency. I remove a brick from a building and replace it with a transparent resin brick containing items associated with the history of the site. I involve the public in the selection of what is to be included. I have made 67 Public Secrets so far. Each brick has an accompanying book. I am bringing this body of work together Making a publication and an exhibition. The experience of making the work has led to conclusions regarding the place and the scale of Public Art, The ethnography of the site, defacement, and Iconoclasm. I have been reflecting on my Art Education with Hamilton and Pasmore and bringing together the archive of my work as a lecturer in Art History in Fine Art Departments from 1965 – 1992 With reference to the recent Richard Hamilton show at Tate Modern, I am working on a series of paintings of interiors.
Dr Lucinda Lax Llax[at]nationalgalleries.org Senior Curator, Eighteenth-Century Collections Scottish National Portrait Gallery 1 Queen Street Edinburgh EH2 1JD	18th century British art	Costume; Decorative/ applied arts; Miniatures; Painting; Sculpture; Works on paper;	Portraiture; Landscape; History painting; Genre painting; Scottish Art; Regionalism; Empire; Gender;	Amateur artists; Neoclassicm; Patronage & Collecting; Art institutions; Art education; Art theory	I am currently preparing an article for publication on Edward Penny's major group portrait *Lord Clive Explaining to the Nabob the Situation of the Invalids in India* (1772).	*The Rise of Women Artists*, Walker Art Gallery, Liverpool, 2009-2010) *British Art 1880-1950*, permanent collection Gallery, Walker Art Gallery	My particular area of specialism at the SNPG covers the period 1700-1830. As well as being responsible for the care of a wide range of objects, I am currently pursuing research on a number of related topics, including the material culture of the Jacobite cause; the careers of Allan Ramsay and Sir Henry Raeburn; early art education in Scotland and the role played by the Academy of St Luke and the Trustees' Academy, Edinburgh; and cross-cultural and artistic networks. In addition, having recently completed a PhD on the subject paintings of Edward Penny, the Royal Academy's first Professor of Painting, I retain a strong interest in British genre painting of the period and the work of such artists as Francis Hayman, Francis Wheatley, William Redmore Bigg and David Wilkie.

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Dr Laura MacCulloch laura.macculloch[at]rhul.ac.uk Royal Holloway, University of London Curator Founder's South Tower Room 303 Royal Holloway, University of London Egham Surrey TW20 0EX	19th century British art; 20th century 1900-1945 British art;	Painting; Prints & printmaking; Sculpture; Works on paper;	History painting; Genre painting; Illustration; Empire; Gender; Japonisme; Aesthetic movement; Camden Town Group;	New Sculpture; Pre-Raphaelitism; Romanticism; St Ives School; Victorian Art; Women artists; Art education; Learning & participation;	*Pre-Raphaelites Treasures at National Museums Liverpool*, 2013 ' "Fleshing Out" ' Time: Ford Madox Brown and the Dalziels' Bible Gallery'.in *Reading Victorian Illustration, 1855–1875* (Eds. Paul Goldman and Simon Cooke), 2012 *Ford Madox Brown: The Unofficial Pre-Raphaelite*, exhibition catalogue, 2008	Exhibitions relating to contemporary Welsh and British art.	I am currently researching the Lady Herringhamm collection which is part of the Royal Holloway and Bedford New College Art Collections. Lady Christina Herringham founded the Art Fund with her own money and was well-known in artistic circles (even gaining praise from Sickert). Her eclectic collection includes works by female artists, Indian miniatures and Japanese woodblock prints.
Karen MacKinnon karen.mackinnon[at]swansea.gov.uk Exhibitions Curator Glynn Vivian Art Gallery 01792 516900	20th century 1900-1945 British art; 20th Century post-1945 British art;	Drawing; Installation; Painting; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Welsh Art; Scottish Art; Irish Art; Regionalism; Race; Gender; Sexuality; Conceptual art;	Modernism; Neo-Romanticism; Popular Art; Romanticism; Surrealism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Art theory;	Edited and contributed to catalogues on Welsh and British artists, including Wales at the Venice Biennale in 2005.	*Estuary*, Museum of London Docklands, 2013 *John Davies: Highways*, Museum of London, 2013 *Henry Moore and the East End*, Museum of London Docklands, 2012-2013 *Suki Chan: Sleep Walk Sleep Talk*, Museum of London, 2011-2012 *Thomson & Craighead: London Wall*, Museum of London, 2010 *Creative Tension*, Harris Museum & Art Gallery, Preston, 2005 *Northern Lights*, Harris Museum & Art Gallery, Preston, 2003	The off site programme for Glynn Vivian Art Gallery during its closure for refurbishment. Also working on post refurbishment exhibition programme.
Francis Marshall fmarshall[at]museumoflondon.org.uk Senior Curator of Art Museum of London 150 London Wall London EC2Y 5HN	20th century 1900-1945 British art; 20th century post-1945 British art;	Painting; Photography; Prints & printmaking; Sculpture; Video; Works on paper;	Conceptual art; Modernism; Pop Art;		'Adumbrations of the Modernist Spirit: the screenprints of RB Kitaj', in *The British Art Journal*, forthcoming 'Conrad Atkinson, Garbage Strike; Hackney', *Photomonitor*, May 2012 'The Avant-garde and Tradition' in *Creative Tension: British Art 1900-1950*, London: Paul Holberton, 2005 *Northern Lights: 100 Years of the NACF in the North West*, exhibition catalogue, Preston: Harris Museum & Art Gallery, 2003		Currently writing a DPhil at Sussex University on the painter, RB Kitaj. This focuses on his engagement with Modernism and 20th century European history. More generally, I am interested in the relationship between painting, photography and film, particularly in the 1960s and 1970s. For the Museum of London I am curating a show about recent artists' responses to the Thames Estuary. Called simply *Estuary* it features the work of filmmakers, painters and photographers, including William Raban, John Smith, Michael Andrews, Jock McFadyen and Simon Roberts. A significant element of the show is a new film commission about the Thames by the Danish artist Nikolaj Larsen. I am also interested in digital media and, in 2010, curated an installation by Thomson & Craighead for the Museum of London's entrance hall.

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	Period	Medium	Genre				
Sarah Martin smartin[at]turnercontemporary.org Head of Exhibitions Turner Contemporary 01843 233001	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Fine art;				*Gwen John and Celia Paul: Painters in Parallel*, 2012 *Peter Blake and Pop Music*, 2012 *Keith Vaughan: Romanticism to Abstraction*, 2012 *David Dawson: Working with Lucian Freud*, 2012 *The Radev Collection: Bloomsbury and Beyond*, 2011-2012 *Edward Burra*, 2011-2012 *Anna Fox: RESORT*, 2011 *Robin & Lucienne Day: Design & the Modern Interior*, 2011 *Cézanne to Picasso: European Masters from the Collection*, 2011 *Contemporary Eye: Crossovers*, co-curated with Artwise, 2010-2011 *Spencer Finch: The Evening Star & Passing Cloud after Constable*, 2010–2012 *St Ives and Beyond*, 2010 *Jeremy Gardiner: A Panoramic View*, 2010 *John Tunnard: Inner Space to Outer Space*, 2010 *Toby Paterson: New New Festival*, 2010 *Patrick Caulfield: Between the Lines*, 2009 *Lee Miller and Friends*, 2009 *Colin Self: Art in the Nuclear Age*, 2008	Working on a broad range of exhibitions. Current interests include JMW Turner, Carl Andre, Helen Frankenthaler and Louise Bourgeois.
Simon Martin s.martin[at]pallant.org.uk Head of Curatorial Services Pallant House Gallery 9 North Pallant Chichester West Sussex PO19 1TJ	20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Caricature & satire; Illustration; Empire; Race; Gender; Sexuality; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art;	Modernism; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; St Ives School; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Art education; Art criticism; Art theory; Art & science;	*Robin Ironside: Neo-Romantic Visionary*, (ed.) catalogue essay, Pallant House Gallery, 2012 *Edward Bawden: Seven Decades of Watercolour*, catalogue essay, Fry Art Gallery, Saffron Walden, June 2012 'Pop goes the Art School: British Art Schools in the 1950s and 1960s' in *British Design 1948-2012*, Victoria & Albert Museum Publishing, 2012 *Edward Burra* (ed.), monograph, 165 pages, Lund Humphries, 2011 *John Tunnard: Inner Space to Outer Space* (ed.), Pallant House Gallery 2010 *Colin Self: Art in the Nuclear Age*, (ed.), Pallant House Gallery/ AVA Publishing, 2008 *Poets in the Landscape: The Romantic Spirit in British Art*, (ed.), Pallant House Gallery, 2008	*Parallel of Art & Life: The IG at the ICA*, ICA, 2013	Head of Collections and Exhibitions at Pallant House Gallery, which has one of the most significant collections of Modern British art in the UK. Currently working on the exhibition *Eduardo Paolozzi: Collaging Culture* featuring work from the 1940s onwards, and an exhibition about the response of British artists to the Spanish Civil War, other exhibition projects include Sean Scully's Triptychs, and a contribution to a Ashgate book on the response of British artists to the atomic bomb.

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	Period	Medium	Genre				
Anne Massey a.massey[at]mdx.ac.uk Research Degrees Director Middlesex University School of Art & Design The Burroughs Hendon London NW4 1PG	20th century post-1945 British art	Books; Costume; Documents; Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Performance; Personal items; Photography; Prints and printmaking; Sculpture; Sound; Tapestries and textiles; Video; Watercolour; Works on paper;	Sporting art; regionalism; Empire; Race; Gender; Sexuality; Modernism; Neo-Romanticism; Pop Art; Popular Art; Unit One;	Patronage & Collecting; Art institutions;	*The Independent Group: Modern and Mass Culture in Britain, 1945-59*, MUP, 1995 *Out of the Ivory Tower: The IG and Popular Culture*, MUP, 2013 *The ICA 1946-68*, ICA 2014	*From Van Gogh to Vettriano - Hidden gems from private collections*, 2012 (& catalogue: Principal author and editor) *William Dyce and the Pre-Raphaelite Vision*, 2006 (& catalogue: Principal author and editor) *Land of the Samurai – Aberdeen's Japanese Treasures*, 2007 (& catalogue: Principal author and editor) *Phillip of Spain: the life and art of John Phillip 1817-1867*, 2005 (& catalogue)	*Tom Carr: Twentieth Century Sporting Artist*, book proposal. *The IG and Design*, exhibition proposal.
Jennifer Melville MA Hons PhD MAGS AMA jmelville[at]aberdeencity.gov.uk Lead Curator (Art) Aberdeen Art Gallery & Museums Schoolhill Aberdeen AB10 1FQ	18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art; (especially late 19th and early 20th century Scottish art) contemporary British art;	Documents; Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Patronage & collecting; Landscape; History painting; Still Life; Conceptual art; Edwardian Art;	Modernism; Neo-Romanticism; Scottish narrative painting British Realism St Ives School; Scottish Colourists; Surrealism;	"John Everett Millais and his Scottish friends", *Journal of the Scottish Society for Art History 2012*/13 *Aberdeen Art Gallery - A History*, 2010 "Collecting Impressionism and Post Impressionism in Aberdeen" *Journal of the Scottish Society for Art History* Vol. 14 (2009-10) *Impressionism & Scotland*, (Contributor), National Galleries of Scotland, 2008 "The Journal of John Thornhill of a Journey through Flanders in 1726" *The Walpole Society*, Vol. LXIX, 2007 Ph.D. (University of Edinburgh, 2000) 'John Forbes White and George Reid, Artists and Patrons in North-East Scotland 1860-1920 '	Curator: *re-display of 18th century portraits & landscapes*, 2013 Co-curator: *Art in Hard Times: The Walk to Dover by Spartacus Chetwynd and Victorian Paintings of Modern Life*, 2012-2013 Exhibition curator (with Guest curator Julian Treuherz): *Ford Madox Brown: Pre-Raphaelite Pioneer*, 2011-2012 Curatorial contributor*: Pre-Raphaelite Experiment*, display and learning programme, 2011	Head of Art Collections at Aberdeen Art Gallery & Museums, which has one of the most significant collections of Victorian, Modern & contemporary British art in the UK. Currently working on an article on Sir Joshua Reynolds' portrait of Lady Elizabeth Forbes of Monymusk and Pitsligo, the exhibition *Life on the Edge: John Singer Sargent and his Scottish Friends*, a display on the commissioning of a portrait of David Lloyd George by Augustus John and a performance art project with contemporary artist Ruth Ewen for the pre-closure period of Aberdeen Art Gallery (which is being expanded and refurbished 2015-17). Also participating in the NCSS affiliate programme with the University of Glasgow.
Rebecca Milner r.milner[at]manchester.gov.uk Curator Manchester City Galleries Mosley Street Manchester M2 3JL	18th century British art; 19th century British art;	Costume; Drawing; Decorative/ applied arts; Furniture; Painting; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Genre painting; Gender; Aesthetic movement; Edwardian Art; Gothic Revival;	Industrial Revolution; Neoclassicm; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Country Houses; Art & science; Learning & participation;		Chelmsford Arts Trail Essex Summer of Art Affordable Art Fairs	Curatorial responsibility for 18th and 19th Century art collections and displays. Working on changes to displays including contemporary interventions and displays of costume with fine art. Research and development on artists frames. Research on women artists in collection.

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	Period	Medium	Genre				
Amy Mountney amy.mountney[at]ymail.com Freelance Artist & Curator Hive Artist Studios 13R Beehive Lane Works Beehive Lane Chelmsford Essex CM2 9JY	20th century post-1945 British art;	Books; Documents; Installation; Painting; Photography; Prints and printmaking; Video;	Gender; Sexuality; Feminism; Aesthetic movement; Amateur artists; Conceptual art;	Pop Art; Women artists; Patronage & Collecting; Art education; Art criticism; Art theory; Art & science; Learning and participation;		*Nothing is What it is because Everything is what it isn't* by Holly Davey, Landing Commission, National Museum Cardiff *Pop and Abstract*, new collections display, National Museum Cardiff, 2013 *John Piper: The Mountains of Wales*, National Museum Cardiff, 2012; Oriel y Parc, St Davids, 2012; Whitworth Art Gallery, Manchester, 2013 *The Derek Williams Trust Collection*, Pier Arts Centre, Stromness, 2012; City Art Centre, Edinburgh, 2012-2013 *Lifetime to Legacy: the Derek Williams Trust Collection*, National Museum Cardiff, 2011	My current work focuses on text found in daily routine, presenting interpretations of contemporary society through the use of conceptual poetry and mixed media collage. Consumer society, gender roles and political conflict are key themes. In addition I am seeking to research a suitable proposal for MA studies.
Melissa Munro melissa.munro[at]museumwales.ac.uk Derek Williams Curator of Modern and Contemporary Art Amgueddfa Cymru - National Museum Wales National Museum Cardiff Cathays Park Cardiff CF10 3NP	20th century 1900-1945 British art; 20th century post-1945 British art;	Installation; Painting; Pastel; Performance; Photography; Sculpture; Sound; Video;	Landscape; Still Life; Welsh Art; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Modernism; Neo-Romanticism;	New English Art Club; New Sculpture; Performance art; Pop Art; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists; Patronage & collecting;	David Fraser Jenkins and Melissa Munro, John Piper: *The Mountains of Wales*, Amgueddfa Cymru – National Museum Wales, Cardiff, 2012 *A Companion Guide to the Welsh National Museum of Art*, Amgueddfa Cymru – National Museum Wales, 2011		Derek Williams Trust Collection development through acquisitions and displays. Modern and Contemporary Art collections development and care through acquisitions and displays.
Felicity Myrone felicity.myrone[at]bl.uk Lead Curator, Western Prints and Drawings The British Library, 96 Euston Road, London NW1 2DB	18th century British art; 19th century British art	Books; Drawing; Painting; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; Topography & mapmaking; Illustration; Monuments/tomb sculpture;	Amateur artists; Church art; Royal patronage; Country houses.			

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	Period	Medium	Genre				
Martin Myrone martin.myrone[at]tate.org.uk Lead Curator, pre-1800 British Art Tate Britain Millbank London SW1P 4RG	18th century British art; 19th century British art;	Drawing; Painting; Prints & printmaking; Sculpture; Works on paper;	Portraiture; Landscape; History painting; Genre painting; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Amateur artists; Folk Art;	Industrial Revolution; Neoclassicm; Romanticism Popular Art; Patronage & collecting; Art institutions; Church art; Art education; Art criticism; Art theory;	(Ed.) *John Martin: Apocalypse*, 2011 '"Something Too Academical": The Problem with Etty', in Sarah Burnage, Mark Hallett and Laura Turner eds, *William Etty: Art & Controversy*, exhibition catalogue, 2011 'The Body of the Blasphemer' in Helen P. Bruder and Tristanne Connolly eds., *Queer Blake*, 2010 'James Barry's "Hairbreadth niceties": Risk, Reward and the Reform of Culture around 1770' in Tom Dunne and William Pressly eds *James Barry 1741-1806: History Painter*, 2010 *The Blake Book*, 2007 *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*, 2006 *Bodybuilding: Reforming Masculinities in British Art, 1750-1810*, 2005		
Marguerite Nugent marguerite.nugent[at]wolverhampton.gov.uk Head of Curatorial Services Wolverhampton Art Gallery Lichfield Street Wolverhampton WV1 1DU	Pop and Contemporary Art; Northern Irish work of the Troubles; Middle East contemporary art;	Drawing; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History Irish Art; Race; Gender; Sexuality;	Pop Art; War Art; Women artists;			
Frédéric Ogée frederic.oge[at]univ-paris-diderot.fr Professor of English Studies, Vice President International Affairs Université Paris Diderot UFR Etudes Anglophones Bât Olympe de Gouges Case 7046 5 rue Thomas Mann 75205 Paris Cedex 13 France +33157275508	18th century British art; 19th century British art;	Books; Documents; Painting; Pastel; Performance; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Scottish Art; Empire; Race; Gender; Sexuality; Aesthetic movement; Gothic Revival;	Industrial Revolution; Neoclassicm; Pre-Raphaelitism; Romanticism; Victorian Art; War Art; Patronage & collecting; Art institutions; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science;	William Gilpin, *Observations on the River Wye, etc.*, French translation and critical edition, Presses Universitaires de Pau, 2009 *Jonathan Richardson: Traité sur la peinture, etc.*, a critical edition if the original 1728 French translation, with I. Baudino, 2008 *Diderot and European Culture, a collection of essays*, with Anthony Strugnell, 2006 *Studies on Voltaire and the Eighteenth Century*, 2006 *Better in France? The circulation of ideas across the Channel in the 18th century*, Bucknell University Press, 2005 *Art & Nation : la fondation de la Royal Academy of Arts, 1768-1836*, with I. Baudino and J. Carré, 2004 *William Hogarth: Representing Nature's Machines*, co-edited with D. Bindman and P. Wagner, Manchester University Press, 2001	*Women War Artists*, Imperial War Museum London, 2011 *Transformed: Artists books and bookworks*, Imperial War Museum London, 2010 *Witness: Women War Artists*, Imperial War Museum North, 2009 Contributor to *Breakthrough*, Imperial War Museum London art collection hang, 2008 – 2012	

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	Period	Medium	Genre				
Kathleen Palmer kpalmer[at]iwm.org.uk Head of Art, Department of Collections Imperial War Museum Lambeth Road London SW1 6HZ 020 7416 5489	20th century 1900-1945 British art; 20th century post-1945 British art; Contemporary British art;	Books; Drawing; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Marine painting; Topography & mapmaking; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Empire; Race; Gender; Sexuality; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School; Glasgow School;	Modernism; Neo-Romanticism; New English Art Club; Performance art; Conceptual art; Surrealism; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Art criticism; Art theory; Art & science;	*Women War Artists*, Tate Publishing, London, 2011 'Women War Artists', *Despatches Magazine*, 2011 Contributor to *Art from the First World War*, Imperial War Museum, London, 2008	The Pier Arts Centre Collection focussing on new acquisitions: New work by Christine Borland 2012 New work by Jim Lambie 2011 Other recent solo exhibitions and projects by British artists include – Roger Ackling,; Richard Deacon and Bill Woodrow; Annie Cattrell; Ian Stephen; Wilhelmina Barns-Graham; Adam Barker-Mill; Robin Gillanders; Ian Hamilton Finlay and Hannah Rickards.	Research interests: Diversity within official and unofficial war art, with particular expertise on women war artists. Contemporary art and conflict. Current projects: Co-curating: *Vision as Power* - work by Donovan Wylie, for Imperial War Museum London this Autumn. Curating: *Mark Neville*, for IWML in 2014 as part of *IWM Contemporary* programme. Researching the Middle East in contemporary art for Art Fund RENEW collecting project on Israel/Palestine. Ongoing: Leading on collection development strategy and public programming. Developing contemporary commissions through IWM Art Commissions Committee.
Andrew Parkinson andrew.parkinson[at]pierartscentre.com Curator The Pier Arts Centre Victoria Street Stromness Orkney KW16 3AA	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;	Landscape; Still Life; Marine painting; Scottish Art;	Modernism; New Sculpture; St Ives School; Unit One; Patronage & collecting; Art education; Learning & participation;	Neil Firth, Mel Gooding, Sir Nicholas Serota, Margaret Gardiner et al, *An Unfolding Gift – The Pier Arts Centre Collection*, 2010	*Rustic Simplicity: Scenes of Cottage Life in Nineteenth-century British Art*, Nottingham: Djanogly Art Gallery and Penzance: Penlee House, 1998 With Ann Sumner, *Objects of Affection: Pre-Raphaelite Portraits by John Brett*, Birmingham: the Barber Institute of Fine Arts, University of Birmingham, 2010 (also shown at Fine Art Society, London and Fitzwilliam, Cambridge)	Collection development including research on contemporary Northern European artists and small sculptural works. Current temporary exhibitions include sculptural work by Nathan Coley; contemporary British craft and Zoe Walker & Neil Bromwich.
Christiana Payne Cjepayne[at]brookes.ac.uk Professor of Art History Oxford Brookes University Gipsy Lane Oxford 01865 483582	19th century British art;	Drawing; Painting; Photography; Prints and printmaking; Watercolour; Works on paper;	Portraiture; Landscape; Genre painting; Marine painting; Topography & mapmaking;	Industrial Revolution; Pre-Raphaelitism; Romanticism; Victorian Art; Art criticism;	*Rustic Simplicity: Scenes of Cottage Life in Nineteenth-century British Art*, Nottingham: Djanogly Art Gallery/Lund Humphries, 1998 *Where the Sea meets the Land: Artists on the Coast in Nineteenth-century Britain*, Bristol: Sansom and Company, 2007 *John Brett, Pre-Raphaelite Landscape Painter*, New Haven and London: Yale University Press, 2010	*Barbara Hepworth* (archive display), 2011 Co-curator: *David Nash*, Yorkshire Sculpture Park, 2010 Co-curator: *Andy Goldsworthy*, Yorkshire Sculpture Park, 2007	With Dr Janette Kerr, PRWA, co-curating exhibition, *The Power of the Sea: Making Waves in British Art, 1790-2014.* (Royal West of England Academy, April-July 2014. Current research is on role of trees and woodland in British landscape painting, 1760-1870.

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	Period	Medium	Genre				
Helen Pheby helen.pheby[at]ysp.co.uk Curator Yorkshire Sculpture Park West Bretton West Yorkshire WF4 4LG 01924 832511	20th century 1900-1945 British art; 20th century post-1945 British art;	Sculpture;	Monuments/ tomb sculpture; Modernism; New Sculpture; Learning & participation;		*David Nash*, Yorkshire Sculpture Park, 2010 'Contemporary Art: An Immaterial Practice' book chapter in *Experiencing Materiality in the Museum*, Routledge, UK, 2009 *Nigel Hall*, Yorkshire Sculpture Park, 2008 *Andy Goldsworthy*, Yorkshire Sculpture Park, 2007		My particular area of research and practical curatorial experience is around international sculpture since Rodin. The UK emphasis being Moore/ Hepworth onwards. I have previously prepared papers on Moore/ Hepworth and Andy Goldsworthy – who had a major exhibition at Yorkshire Sculpture Park in 2007. My PhD specialism is in controversial public sculpture in the UK and what this reveals of the relationship between sculpture and the public (as defined by space/ media/ realm and perception) with examples including *Brick Man* by Antony Gormley (unrealised Leeds), *House* by Rachel Whiteread and *Angel of the North*.
Dr Barry Plummer barryplummer[at]btinternet.com Swansea Metropolitan University and Glynn Vivian Art Gallery 01792 481000 01792 516900	16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Pastel; Prints & printmaking; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Welsh Art; Regionalism; Empire; Race; Gender; Sexuality;; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Constructivism; Edwardian Art; Euston Road School; Folk Art; Industrial Revolution; Modernism;	Neoclassicm; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; Pre-Raphaelitism; Romanticism; St Ives School; Surrealism; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Learning & participation;	*Drawn from Wales* (Contributor), 2005 *Evan Walters: Moments of Vision* (Ed.), 2011	*Constable* at Christchurch Mansion, 2013 *New East Anglian Painting*, 2012-2013 *The Class Of… Artists from Ipswich Art School*, 2011 *Saatchi collection at Ipswich Art School*, 2010-2011 *17 in Print*, contemporary East Anglian prints, Colchester Castle, 2009	Writing *The Essence of the Eye: the Life and Work of Evan Walters*. Team member of the 'As Seen' research project. This is a joint research programme, funded by WIRED, between Swansea Metropolitan University, Cardiff Metropolitan University and the National Museum and Galleries of Wales, Cardiff. Researching 20th century British artists who have experimented with the distinction between central and peripheral vision. Researching the Old Master pictures in the Richard Glynn Vivian Bequest.

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	Period	Medium	Genre				
Emma Roodhouse emma.roodhouse[at]colchester.gov.uk Art Curator Colchester & Ipswich Museum Service Ipswich Museum High Street Ipswich IP1 3QH 01473 433548	16th and 17th century British art; 18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Decorative/ applied arts; Furniture; Installation; Painting; Pastel; Photography; Prints & printmaking; Sculpture; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Suffolk art; Aesthetic movement; Amateur artists; Industrial Modernism; Neoclassicm	Neo-Romanticism; New English Art Club; New Sculpture; Romanticism; Victorian Art; Women artists; Patronage & collecting; Country Houses; Art criticism; Art theory; Learning & participation;		Curator: *Air Print for Containers*, exhibition for Liverpool Biennial, Liverpool, 2012; Curator: *I decided I am not a relational artist*, exhibition, RTC, Lisbon, 2012; Curator: *Montras / Shop windows*, exhibition in shop windows, Alegro, Lisbon, 2012; Curator: *Outdoors*, exhibition in billboards, Lisbon and Porto, 2012; Co-curator: *2 Degrees*, series of events and talks, Teatro Maria Matos, Lisboa, 2011; Curator: *Geography of Home*, film programme, Lisbon, 2010; Curator: *Life A Users Manual*, exhibition, RTC, Lisbon, 2010; Curator: *Of this tale I cannot guarantee a single story*, exhibition, seminars and events, RCA, London, 2008; Curator, "Pawell Althamer in conversation with Polly Stapler", talk organised with CCA RCA students for *The World as a Stage*, Tate Modern, London, 2007; Co-curator (with Clare Grafik): *Gesture: Object and Subject*, exhibition, Axisweb, 2007; Curator: *An AZ of Doubts* (1 day event and exhibition), Serpentine Gallery, London, 2007	Art Curator for Colchester & Ipswich Museums with responsibility for the fine and decorative collections, ranging from 15th century to the present day fine art. The strengths of the collections are in Suffolk artists Thomas Gainsborough and John Constable, as well as the artists associated with the East Anglian School of Painting and Drawing in the twentieth century. I also curate the temporary exhibition programme at Ipswich Art School Gallery, focused on modern and contemporary art.

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	Period	Medium	Genre				
Luisa Santos luisa.santos[at]network.rca.ac.uk Humboldt University (PhD) and FCT – Fundação para a Ciência e Tecnologia (PhD scholarship) 00351918326041	20th century 1900-1945 British art; 20th century post-1945 British art;	Books; Documents; Drawing; Installation; Painting; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Tapestries & textiles; Video; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Genre painting; Marine painting; Topography & mapmaking; sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art; Glasgow School; Gothic Revival; Group X;	Modernism; Neoclassicm; New English Art Club; St Ives School; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory; Art & science; Learning & participation;		*Atkinson Grimshaw: Painter of Moonlight*, Mercer Art Gallery, 2011 and Guildhall Art Gallery, 2011-2012 *Liza Dracup: Chasing the Gloaming*, Mercer Art Gallery, 2011 and Guildhall Art Gallery, 2011-2012	I am an independent Curator (MA in Curating Contemporary Art, Royal College of Art, London) and a PhD Researcher. My current work includes curating a collective exhibition for CAM – Gulbenkian Foundation (Lisbon) and the Museum of Contemporary Art in Roskilde, named A Galinha da Vizinha. The title refers to a Portuguese expression (with equivalent in English – The grass is always greener…) that refers to the idea that other people's circumstances seem more desirable than one's own, but in reality are often not. We tend to assume that social behaviour is connected to geographic location, arguably, where someone lives reveals what someone is. Human geography considers the impact of the physical environment on and in general its relations to, human beings. This approach specifically deals with the manmade, hence the relation to culture, which stands as a complement to nature. In academic terms, I am in the final year of my PhD thesis on the combination of art, culture studies and project management for social change, in the frame of the CCCPM programme (SEgroup and Humboldt-Viadrina School of Governance).

Name & Contact Details	Areas of Interest/ Research				Relevant Books/ Publications	Relevant Curated Exhibitions/ Displays	Summary of current work
	Period	Medium	Genre				
Jane Sellars BA MA FMA jane.sellars[at]harrogate.gov.uk Curator of Art The Mercer Art Gallery Swan Road Harrogate NG1 2SA North Yorkshire 01423 556182	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Painting; Photography; Prints & printmaking;	Women artists; Victorian art; Collecting; Portraiture; Landscape; History painting; Still life; Genre painting; Aesthetic movement; Edwardian art; Pre-Raphaelites;		*Atkinson Grimshaw: Painter of Moonlight*, contributor and editor, Harrogate Borough Council, 2011 *William Powell Frith: Painting the Victorian Age*, contributor, Yale University Press, 2006 *Writers' Lives: Charlotte Brontë*, British Library Publishing, 1997 *The Art of the Brontës*, (with Christine Alexander), Cambridge University Press, 1995 *Women's Works*, National Museums Liverpool, 1988	*William Rothenstein Retrospective*, Cartwright Hall Gallery Bradford, 2015 (forthcoming)	Previously: Education Officer at the Walker Art Gallery, Liverpool, 1980-1989, where I curated *Women's Works*, 1988, a pioneering exhibition about women artists. I was Director of the Brontë Parsonage Museum, 1989-1996, and wrote *The Art of the Brontës*, (with Christine Alexander), Cambridge University Press, 1995, and *Writers' Lives: Charlotte Brontë*, British Library Publishing, 1997. From 1996 to 2001 I was Principal Curator of Harewood House, Leeds, and I am now Curator of Art for Harrogate, North Yorkshire, and run the Mercer Art Gallery. Current work: In November we will be showing *Frank Holl: Emerging from the Shadows*, the first ever major exhibition devoted to the Victorian social realist Frank Holl, in partnership with the Watts Gallery, Surrey. Mark Bills is editing a book to which I have contributed an essay about Holl's relationships to women, especially with his daughter and biographer, Mrs A M Reynolds. For 2014 I am working on a major exhibition which is a celebration of art and Yorkshire to coincide with the Tour de France in Yorkshire and a show of Frank Brangwyn's First World War posters.
Dr Samuel Shaw samueljpshaw[at]gmail.com Yale Center for British Art	19th century British art; 20th century 1900-1945 British art;	Books; Documents; Drawing; Painting; Prints & printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Genre painting; Caricature & satire; Illustration; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Edwardian Art; Euston Road School; Glasgow School;	Industrial Revolution; Modernism; New English Art Club; Victorian Art; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art education; Art criticism; Art theory;	'British Artists and Balzac at the turn of the Twentieth Century', *English Literature in Transition 1880-1920*, 2013 '"The new ideal shop": Founding the Carfax Gallery, c.1898-1902', *The British Art Journal*, Vol XIII, No.2, 2012 'The Carfax Gallery and the Camden Town Group'; *Camden Town Group in Context*, Tate Online, 2012 I also review books regularly for www.edwardianculture.com		My current work explores the relationship between British artists, the art market and art publishing around the turn of the twentieth century, with a particular focus on the artist William Rothenstein and the artist-critic Charles John Holmes. I am also working on the reception of French art 20th century, including the 'Barbizon Boom' and British artists' interest in Daumier, Puvis de Chavannes and Rodin. Other specialisms include Anglo-Jewish identity in British culture, c.1890-1920; paintings of interiors at the New English Art Club; mural painting in Britain c.1880-1930; representations of the industrial landscape, c.1890-1920; and the market for Old Masters. In 2011 I co-founded the 'Edwardian Culture Network', an online scholarly resource for those studying British culture in the years 1895-1914.

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Kirsten Simister kirsten.simister[at]hullcc.gov.uk Curator of Art Ferens Art Gallery Queen Victoria Square Hull HU1 3RA	20th century British art 1900 -1945;	Painting; Sculpture; Watercolour; Works on paper;	Portraiture; Scottish Colourists;		*Living Paint: The Art of JD Fergusson*, Mainstream, 2000	Including: Philip Wilson Steer, Albert Lipczinski, Arthur Ballard, Nicholas Horsfield, George Jardine, Della Robbia Pottery	My specialism relates to previous work. Since 2003 I have become more of a generalist owing to range of collection responsibility. Presently working on the acquisition of a 14th century Italian painting and a cross-service exhibition with Dutch 17th century focus. The last collection's display was interdisciplinary and drew on the Ferens collection of Pop Art
Colin Simpson Colinsimpson[at]wirral.gov.uk Principle Exhibitions Officer, Wirral Museums Service Williamson Art Gallery & Museum Slatey Road Birkenhead CH43 4UE 0151 652 4177	18th century British art; 19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art	Drawing; Decorative/ applied arts; Painting; Prints and printmaking; Sculpture; Tapestries and textiles; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Aesthetic movement; Amateur artists; Edwardian Art; Modernism; Neoclassicm;	Neo-Romanticism; New English Art Club; Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; Patronage & Collecting; Learning and participation;	Catalogues relevant to collections & temporary exhibitions	*Albert Adams (1929-2004)*, 2012 *Reg Butler - Maquette for the Monument to the Unknown Political Prisoner (1951-52)*, 2012 *The Edge of Expression: the 'censorship' of CRW Nevinson's 'Paths of Glory'*, 2011 *Re:vision-From The Crystal Palace to Lambeth Road*, 2008–2009 Co-curated: *War Posters: Weapons of Mass Communication*, 2007-2008	As Curator of the Williamson I have responsibility for a general British art collection and specialist knowledge of the Merseyside art scene over 250 years, covering a wide range of artists, the textile and pottery industries and craftspeople
Richard Slocombe rslocombe[at]iwm.org.uk Senior Curator, Art Imperial War Museum London Lambeth Road London SE1 6HZ 020 7416 5212	20th century 1900-1945 British art; 20th century post-1945 British art; 21st century British art;	Drawing; Decorative/ applied arts; Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Landscape; History painting; Still Life; Marine painting; Illustration; Monuments/ tomb sculpture; Empire; Race; Gender; Bloomsbury; Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Folk Art;	Glasgow School; Group X; Modernism; Neo-Romanticism; New English Art Club; New Sculpture; Pop Art; Popular Art; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Patronage & collecting; Art institutions; Art criticism; Art theory;	"Confusion reigns: Dazzle Camouflage, its origins, influences and effectiveness" in *'1917'*, Centre Pompidou-Metz, Metz, 2012 *British Posters of the Second World War*, Imperial War Museum, London, 2009 Contributor to *Art from the First World War*, Imperial War Museum, London, 2008 'Uncommon valour' in *Despatches*, Number 14, 2012 'The Story Behind the Picture – Paths of Glory' in *Despatches*, Number 13, 2011 'The Fall and Rise of Keep Calm and Carry On' in *Despatches*, Number 10, 2010	*Pre-Raphaelites: Victorian Avant-Garde*, Tate Britain, 2012 *Watercolour*, Tate Britain, 2011 *Millais*, Tate Britain, 2007 *The Pre-Raphaelite Vision: Truth to Nature*, Tate Britain, 2004 *Exposed: The Victorian Nude*, Tate Britain, 2001	Specialist curator of First World War art and of Graphic Art and War Publicity, with a particular interest in patronage of the arts in modern conflict and the use of art as propaganda. Currently preparing *Truth and Memory: British Art of the First World War* a retrospective exhibition of 140 key WWI artworks drawn mainly from IWM art collection. Concurrently developing and writing a revised new edition of *British Art from the First World War*. Also act as art adviser to the Regeneration Team developing IWM's new permanent First World War Galleries, which open in June 2014. Assisting in the delivery of IWM's Centenary programme, this includes liaison with member organisations over their related public programmes. Supervising an AHRC Collaborative Doctoral Award studentship researching IWM's historic 'War Publicity' collection. The study concludes in 2014. First World War art and Graphic Art collection development, review and acquisition strategy.

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Alison Smith alison.smit[at]tate.org.uk Lead Curator -British Art to 1900 Tate Britain Millbank London SW1P 4RG	19th century British art; 20th century 1900-1945 British art;	Costume; Drawing; Decorative/ applied arts; Furniture; Miniatures; Painting; Pastel; Personal items; Photography; Prints & printmaking; Sculpture; Tapestries & textiles; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Sporting art; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Bristol School; Camden Town Edwardian Art; Folk Art;	Glasgow School; Gothic Revival; Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; New English Art Club; New Sculpture; Norwich School Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; War Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	*Pre-Raphaelites: Victorian Avant-Garde*, Tate, 2012 *Watercolour*, Tate, 2011 *Millais*, Tate, 2007	*Butcher, Baker, Candlestick Maker: 850 Years of London Livery Company Treasures*, Guildhall Art Gallery, 2013 *Age of Elegance: 1890-1930*, Guildhall Art Gallery, 2012 *Atkinson Grimshaw, Painter of Moonlight*, Guildhall Art Gallery, 2011-2012 *Sir John Gilbert: Art and Imagination in the Victorian Age*, Guildhall Art Gallery, 2011 *Richard Slee: From Utility to Futility*, V&A, 2010-2011 *A Show of Emotion: Victorian Sentiment in Prints and Drawings*, V&A, 2006–2007 *After Dark: Night Scenes from the V&A's Watercolour Collection*, V&A, 2005–2006	
Sonia Solicari sonia.solicari[at]cityoflondon.gov.uk Principle Curator Guildhall Art Gallery Guildhall Yard London EC2V 5AE 020 7332 1832	19th century British art; 20th century post-1945 British art;	Drawing; Decorative/ applied arts; Installation; Painting; Performance; Personal items; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Illustration; Gender; Sexuality Aesthetic movement; Amateur artists; Edwardian Art; Folk Art; Gothic Revival;	Industrial Revolution; Modernism; Neo-Romanticism; New Sculpture; Performance art; Popular Art; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Houses; Art education; Art criticism; Art theory;	'Towards a Neo-Victorian Interior', *Past in Present: Revivals in Art and Architecture*, The Courtauld Institute of Art, 2013 'From Cottage to Kitsch: The Enduring Appeal of the Staffordshire Figure', *Journal of the Decorative Arts Society*, 2012 'Potters and Painters', *Ceramic Review*, 2011 'Aesthetic Ceramics', in Stephen Calloway (ed.), *The Cult of Beauty: The Aesthetic Movement 1860–1900*, V&A publications, 2011 '"With the Suspicion of a Grin": Aestheticism and the use of Humour in British Ceramic Design', *Journal of the Decorative Arts Society*, 34, 2010 'Ceramics at the V&A: Past, Present, Future', *The Victorian: The Magazine of the Victorian Society*, 32, 2009 'Selling Sentiment: The Commodification of Emotion in Victorian Visual Culture', *19: Interdisciplinary Studies in the Long Nineteenth Century*, 4, 2007	Women artists in Ireland in the AIB Collection; Exhibitions relating to Welsh and Irish art/regionalism; Richard Glynn Vivian Bequest (19th century)	

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	Period	Medium	Genre				
Jenni Spencer-Davies jenni.spencer-davies[at]swansea.gov.uk Curator Glynn Vivian Art Gallery Swansea 01792 516900	20th century 1900-1945 British art; 20th century post-1945 British art;	Drawing; Decorative/ applied arts; Installation; Painting; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Welsh Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality;	Conceptual art; Modernism; Neo-Romanticism; Popular Art; Romanticism; Surrealism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Art theory;	Edited various exhibition catalogues on Irish and Welsh artists 1980 to 2000.	At Tate Britain: *Victorian Sculpture*, 2014 (forthcoming) *Age of Innocence* (with Rica Jones), 2013-2014 (forthcoming) *Family Matters*, 2012-2013 *Turner: Works on Paper* (collection display) Ashmolean Museum: *Chantrey Wall*, 2009 And other displays	Currently Curator of Glynn Vivian Art Gallery (GVAG), preparing future programmes and new displays of the original Richard Glynn Vivian (RGV) Bequest, with archival rersearch. RGV travelled the world, and collected art throughout his life and during the period of Empire. Interest in modern and contemporary Welsh art, building upon 10 years exhibition programming in Dublin, Ireland during the 1980s, and Cardiff in the 1990s, and currently overseeing GVAG future programmes.
Dr Greg Sullivan greg.sullivan[at]tate.org.uk Curator 1750 - 1830, British Art Tate Britain Millbank London SW1P 4RG	17th century British art; 18th century British art; 19th century British art;	Books; Documents; Drawing; Decorative/ applied arts; Painting; Prints & printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Illustration; Monuments/ tomb sculpture; Welsh Art; Scottish Art; Irish Art; Regionalism; Empire; Race; Gender; Sexuality; Gothic Revival; Industrial Revolution;	Neoclassicm; New Sculpture; Norwich School; Romanticism; Victorian Art; Women artists; Patronage & collecting; Art institutions; Church art; Royal patronage; Country Houses; Art education; Art criticism; Art theory; Art & science; Conservation/ technical art history; Learning & participation;	*Biographical Dictionary of Sculptors in Britain 1660-1851* (Yale UP and online database); *Sir Francis Chantrey and the Ashmolean Museum* (Ashmolean 2013); 'Chantrey, Cunningham and the British School of Sculpture' in *British School of Sculpture* (Ashgate 2013); 'Chantrey, History, Geology' in *Re-thinking Historical Distance* (Palgrave 2013); Numerous other articles, chapters, reviews, and dictionary entries on British art, dating from 2002 to 2012	*The Landscape of Memory*, NoFormat Gallery, London, 2012 *Artists at War*, Walker Art Gallery, 1990	As curator of British Art 1750-1830, Tate Britain, I research all types of art produced in Britain in this period. My special research interests are in sculpture and in history painting. My forthcoming articles and book are on Francis Chantrey and the discourse of history in the early 19th century, and Chantrey and geological science in the same period. Other research under hand relates to the Anglo-Flemish-Irish family of sculptors, the Nosts, a dynasty who operated one of the longest lasting workshops in London and Dublin in the 18th century. I have a long-standing interest in British history painting, on which I completed a PhD thesis in 1998. In particular I am interested in how paintings of national history relate to the literary and material cultures of history over the long 18th century.
Dr Angela Summerfield amsummerfield[at]btinternet.com Independent art historian and curator	18th century British art; 19th century British art 20th century 1900-1945 British art; 20th century post-1945 British art	Painting; Pastel; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Landscape; Regionalism; Aesthetic movement; Bloomsbury; Camden Town Group; Modernism; Neo-Romanticism; New English Art Club; New Sculpture;	Pre-Raphaelitism; Romanticism; Unit One; War Art; Patronage & Collecting; Art institutions; Church art; Art criticism; Art theory; Art & science; Conservation/ Technical art history;	'Landscape painting & the role of memory: an artist's approach' in *Affecting Perception: Art & Neuroscience*, AXNS, Oxford, 2013 *Sculpture in Twentieth Century Britain*, Henry Moore Institute, 2003; *Art Treasures of England, The Regional Collections*, Royal Academy, 1998; *The Artist at War: Second World War Paintings and Drawings from the Walker Art Gallery's Collection*, 1990; 'Carel Weight', Royal Academy;	*The Encounter, 1802: Art of the Flinders and Baudin Voyages*, Art Gallery of South Australia., 2002 *Dark Visions: The Etchings of Goya*, Art Gallery of South Australia, 1996	Re-examining the emotional and symbolic nature lf landscape painting from the 18th century to the present. Preparing PhD for publication: public collections and the representation of 20th-century British art. On-going research into the Sculptros' Institute (19th century).

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Sarah Thomas sarah.thomas[at]bbk.ac.uk Birkbeck College	18th century British art; 19th century British art;	Books; Drawing; Painting; Pastel; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Still Life; Genre painting; Marine painting; Topography & mapmaking; Caricature & satire; Illustration; Monuments/ tomb sculpture; Empire; Race;	Industrial Revolution; Modernism; Neoclassicm; Neo-Romanticism; Pre-Raphaelitism; Romanticism; Victorian Art; Women artists; Patronage & Collecting; Art institutions; Royal patronage; Art criticism; Art theory; Art & science;	‘The Artist Travels: Augustus Earle at Sea’, in Tricia Cusack (ed.), *Framing the Ocean, 1700 to Present - The Sea as Social Space in Western Art*, 2014 ‘Allegorizing Extinction: Humboldt, Darwin and the Valedictory Image’ in Fae Brauer and Serena Keshavjee (eds), *Picturing Evolution and Extinction*, Cambridge University Press, 2013 ‘Violence and Memory: Slavery in the Museum’, in *World Art and the Legacies of Colonial Violence*, Daniel Rycroft (ed), Ashgate Publishing, 2013 ‘The Spectre of Empire in the British Art Museum’, *Museum History Journal*, ‘Curating Empire’, vol. 6, no. 1, 2013 ‘“On the Spot”: Travelling Artists and Abolitionism, 1770-1830’, *Atlantic Studies*, 2011, pp. 213-232. ‘Visualising Terra Australis: The Flinders and Baudin Expeditions’ in Alisa Bunbury (ed.), *This Wondrous Land: Colonial Art on Paper*, National Gallery of Victoria, 2011, pp. 26-37. ‘Slavery, a “Scandal to Christian Nations”. Charles Darwin, Augustus Earle, and the Compass of Morality’, in Jeanette Hoorn (ed), *Reframing Darwin: Evolution and Art in Australia*, 2009, pp. 26-37. ‘The Wanderer, the Slave and the Aboriginal: Augustus Earle in Rio de Janeiro and Sydney in the 1820s’, in Jaynie Anderson (ed.), *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32nd International Congress in the History of Art*, 2009, pp. 328-333. *The Encounter, 1802: Art of the Flinders and Baudin Voyages*, Art Gallery of South Australia, 2002		The art history and museology of the British empire, the role and particularities of the itinerant artist, and the iconography of slavery.

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Zoe Thomas Zoemariathomas[at]gmail.com PhD Candidate Royal Holloway, University of London	19th century British art; 20th century 1900-1945 British art; 20th century German art (Bauhaus in particular)	Decorative/ applied arts; Furniture; Painting; Personal items; Photography; Prints and printmaking; Tapestries and textiles;	Gender; Sexuality; Aesthetic movement; Amateur artists; Bloomsbury; Camden Town Group; Folk Art;	Modernism; New English Art Club; Victorian Art; Unit One; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions;		The New Medallists (V&A, 2012) Yinka Shonibare MBE at Greenwich (18 September 2013 -23 February 2014)	Zoë Thomas is an Arts and Humanities Research Council funded PhD student at Royal Holloway, University of London. She is researching the social and cultural experiences of women collectives in the Arts and Crafts and Bauhaus Movements, particularly in relation to material culture, domesticity, exhibitions and gender. She teaches Modern European History at Kings College London. She is the Secretary for the Design History Society, the Organiser of the Bedford Centre for the History of Women and an Intern at the Victoria and Albert Museum.
Melanie Vandenbrouck Mvandenbrouck[at]rmg.co.uk Curator of Art Royal Museums Greenwich Royal Museums Greenwich, Park Row, Greenwich, London SE10 9NF Switchboard +44 (0) 208 858 4422	19th century British art; 20th century 1900-1945 British art; 20th century post-1945 British art	Drawing; Decorative/ applied arts; Painting; Pastel; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; History painting; Genre painting; Marine painting; Caricature & satire; Illustration; Monuments/ tomb sculpture; Empire; Race; Gender; Sexuality; Aesthetic movement; Glasgow School;	Industrial Revolution; Modernism; New Sculpture; St Ives School; Victorian Art; War Art; Women artists; Patronage & Collecting; Art institutions; Art education;	‘The New Medallists’, with Marcy Leavitt Bourne, 2012 ‘Moore Rodin’, exhibition review, Burlington Magazine, March 2013		Curator of Art post-1800 are Royal Museums Greenwich. Chair of the RMG’s Contemporary Art Forum Currently working on new hang of WWI and WWII art collection
Bernard Vere b.vere[at]sothebysinstitute.com Lecturer in Modern Art Sotheby’s Institute of Art, London 30 Bedford Sq London WC1B 3EE 0207462 3226	1900-1945 British art; 20th century post-1945 British art;	Documents; Drawing; Decorative/ applied arts; Furniture; Painting; Pastel; Photography; Prints and printmaking; Sculpture; Watercolour; Works on paper;	Portraiture; Landscape; Still Life; Sporting art; Marine painting; Monuments/ tomb sculpture; Regionalism; Empire; Race; Gender; Sexuality;; Bloomsbury; Camden Town Group; Constructivism; Edwardian Art; Group X;	Industrial Revolution; Modernism; Neo-Romanticism; New English Art Club; Pop Art; Popular Art; Scottish Colourists; Surrealism; Unit One; Vorticism; War Art; Women artists; Patronage & Collecting; Art institutions; Church art; Art education; Art criticism; Art theory; Art & science;	‘Enigma Variation: Edward Wadsworth’s “Marine Still-Lifes” and Giorgio de Chirico’. *Visual Culture in Britain*, Volume 7, Issue 1, 2006 ‘On the Wings of a Dove: Jacob Epstein’s *Third Marble Doves*, 1913-1915’ in *Understanding Art Objects: Thinking Through the Eye*, ed. Tony Godfrey, 2009 ‘“The Most Wonderful and Complex City in the World”: London and the Camden Town Group’, *Literary London*, Volume 8, Issue 1, 2010 ‘Oversights in Overseeing Modernism: A Symptomatic Reading of Alfred H Barr, Jr’s “Cubism and Abstract Art” Chart’, *Textual Practice*, Volume 24, issue 2, 2010	Co-curator, with Reyahn King, (Director of Art Galleries, National Museums Liverpool) of 'Aubrey Williams: Atlantic Fire': the first nationally-funded, major retrospective exhibition of the Guyana-born painter. www.liverpoolmuseums.org.uk/walker/exhibitions/aubrey/	Continuing to write and research on the avant-garde in England. Recently giving a conference paper on the art criticism of T. E. Hulme and also working on the Rebel Art Centre.

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Leon Wainwright Leon.Wainwright[at]open.ac.uk The Open University Department of Art History,Walton Hall, Milton Keynes, MK7 6AA	20th century post-1945 British art	Painting, post- conceptual practice	Black British; Pop art; Asian, African and Caribbean diasporas		Timed Out: Art and the Transnational Caribbean (Manchester University Press, 2011) Wainwright, Leon (2012). Varieties of Belatedness and Provincialism: Decolonisation and British Pop. *Art History*, 35(2) pp. 442–461. Wainwright, Leon (2010). Art (school) education and art history. In: Appignanesi, Richard ed. *Beyond Cultural Diversity: the Case for Creativity.* London: Third Text Publications, pp. 93–103. Wainwright, Leon (2009). On being unique: world art and its British institutions. *Visual Culture in Britain*, 10(1) pp. 87–101.		
Tim Wilcox t.wilcox[at]manchester.gov.uk Principal Curator, Exhibitions Manchester Art Gallery Mosely Street Manchester M2 3JL	20th century 1900-1945 British art; 20th century post-1945 British art;	Installation; Painting; Pastel; Performance; Photography; Prints & printmaking; Sculpture; Sound; Video; Watercolour; Works on paper;	Camden Town Group; Conceptual art; Constructivism; Edwardian Art; Euston Road School; Modernism; New English Art Club; New Sculpture;	Performance art; Pop Art; St Ives School; Surrealism; Unit One; Vorticism; War Art; Women artists; Art criticism; Art theory; Art & science;	*Angels of Anarchy*, 2010 (exhibition conceiver) *Europe Without Walls*, 1994 *The Pursuit of the Real*, 1990 *The Falklands Factor*, 1989 Articles on Lady Butler's Balaclava Falklands War art in various university publications		Co-selector of autumn 2014 exhibition, *Modern War/Sensory Rupture*, with Ana Carden-Coyne Centre for the Cultural History of War, Manchester Unviersity and David Morris, Head of Collections, Whitworth Art Gallery
Hannah Williamson h.williamson[at]manchester.gov.uk Curator Manchester City Galleries	19th century British art;	Painting;	Scottish Art; Edwardian Art;	Pre-Raphaelitism; Victorian Art;			Currently working on two displays: one of Manchester City Galleries' collection of Victorian Scottish painting, and the other from the museum collection of notable Victorian philanthropist Thomas Horsfall.